

# WARLOCK<sup>TM</sup> 2

THE FIGHTING FANTASY MAGAZINE



A Penguin Magazine

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(recommended)

Vol 1 No 2  
Quarterly



\* **Cartoon Competition: cash prizes**

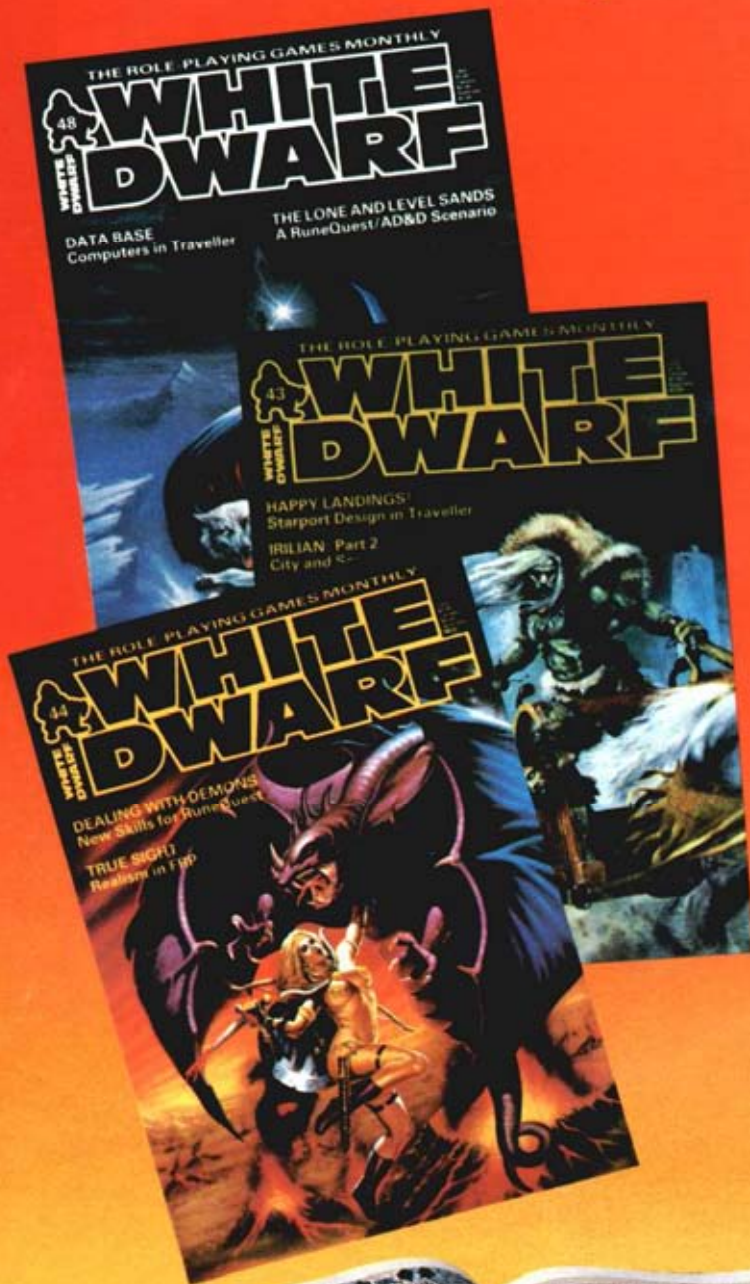
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# WARLOCK™

## THE FIGHTING FANTASY MAGAZINE

Dear Adventurer

All of you who have been eagerly awaiting this second issue of *Warlock* will probably read quickly through these opening words. Having waited patiently at the top of the stairs for a month or so after perilous ordeals with the undead, the completion of your *Warlock of Firetop Mountain* adventure will be your first objective. However, for the survivors of Firetop Mountain, or for newcomers to Fighting Fantasy, a new challenge awaits you – *Caverns of the Snow Witch*, written by Ian. Once again, you must set off on a dangerous quest, but this time to Icefinger Mountains in the frozen north.

We would like to thank all those people who have sent us encouraging letters. We are still sorting through the pile, and will be printing some of them in the next issue. One reader told us that his father thought there was something wrong with him, as he read through *Warlock of Firetop Mountain* oblivious to the world, flicking backwards and forwards between the pages. Little did his father know that that is exactly what you have to do in Fighting Fantasy.

We would also like to thank all readers who entered the Fighting Fantasy competition. The standard of adventures was exceptionally high and it will be a difficult decision to choose the winning entry.

In the next issue we will be featuring a Fighting Fantasy adventure written by Steve, together with one of the competition entries. Until then, *Test your Luck*. If you are Lucky, turn to page 4. If you are Unlucky, give this copy of *Warlock* to a friend.

Jan Livingstone  
Steve Jackson

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Steve Jackson

### Penguin Editor

Tony Lacey

### Desk Editor

Philippa Dickinson

### Designer

David Grogan

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Chris Brown

### Cover Illustration

Peter Andrew Jones

### Artwork

Russ Nicholson

Tim Sell

Duncan Smith

### Typesetting

Surrey Fine Art Press Ltd

### Printing

Kingsdale Press Ltd

Reading

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'The Warlock of Firetop Mountain: Part 2' is adapted from *The Warlock of Firetop Mountain* published in Puffin Books, 1982.

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### Out of the Pit

*Vital information about monsters  
you may meet*

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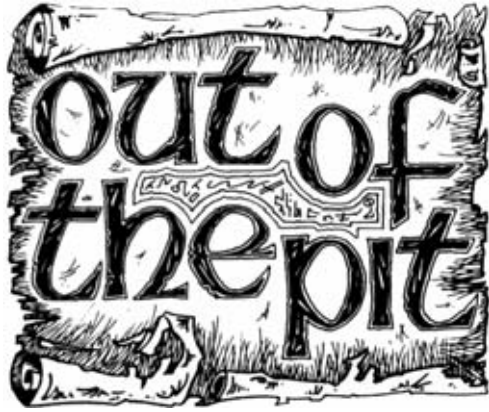
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This issue's 'Out of the Pit' concentrates on random encounters; a selection of a hundred monsters taken from the Fighting Fantasy Gamebooks and the first two *Sorcery!* books.

These tables will be useful to solo players, who can use them for designing their own Fighting Fantasy adventures (see the competition in the last issue of *Warlock*). Solo players should ignore the 'Attacks' column, which is used in multi-player games. In *Fighting Fantasy: The Introductory Role-playing Game*, GamesMasters can use these tables to decide Wandering Monsters or to populate newly constructed rooms which the adventurers may happen across before the GM is ready for them!

### Monsters Listings

In the table below, average SKILL and STAMINA values are given for creatures which appear in several books. SKILL and STAMINA scores will vary a little from individual to individual, so when using the creatures, it is best to build in a little variation here. Special abilities (e.g. strength draining, magical attacks or special weapons) are marked with an asterisk. These special abilities can be found in the books; they are not given here as some readers may not yet have read these books! The 'First Appeared' column gives the first book which described a monster:

C = *Citadel of Chaos*

D = *Deathtrap Dungeon*

F = *Forest of Doom*

I = *Island of the Lizard King*

K = *Kharé: Cityport of Traps (Sorcery!)*

S = *Shamutanti Hills (Sorcery!)*

T = *City of Thieves*

W = *Warlock of Firetop Mountain*



	<i>Creature</i>	<i>Skill</i>	<i>Stamina</i>	<i>Attacks</i>	<i>Special Abilities</i>	<i>First Appeared</i>
1	<b>Ape-Dog</b>	7	4	1		C
2	<b>Ape Man</b>	7	7	1		F
3	<b>Bat, Giant</b>	5	5	1		W
4	<b>Bat, Vampire</b>	5	5	1		F
5	<b>Bear</b>	7	8	1		F
6	<b>Bees, Killer</b>	7	4	6		F
7	<b>Bloodbeast</b>	12	10	1	*	D
8	<b>Boar, Wild</b>	6	5	1		F
9	<b>Boulder Beast</b>	8	11	2		F
10	<b>Bristle Beast</b>	5	7	1		K
11	<b>Calacorm</b>	9	8	2		C
12	<b>Catwoman</b>	8	5	1		F
13	<b>Centipede, Giant</b>	10	5	1		T
14	<b>Clawbeast</b>	9	14	2		C
15	<b>Clone Warrior</b>	6	5	1		F
16	<b>Crab, Giant</b>	10	11	2		I
17	<b>Crocodile</b>	7	6	1		W
18	<b>Cyclops</b>	10	10	1		I
19	<b>Deathwraith</b>	9	8	2	*	K
20	<b>Demon, Fire</b>	10	10	2		F
21	<b>Dog-Ape</b>	6	6	1		C
22	<b>Dog, Moon</b>	10	10	1		T
23	<b>Dragon</b>	10	12	6		W
24	<b>Dragonfly, Giant</b>	8	4	1		I
25	<b>Dwarf</b>	7	5	1		W
26	<b>Eel, Blood</b>	5	4	1		F
27	<b>Elf, Black</b>	7	5	1		C
28	<b>Fish Man</b>	7	6	1		F
29	<b>Flayer</b>	6	7	1	*	K
30	<b>Fly, Giant</b>	7	8	1	*	D
31	<b>Gargoyle</b>	9	10	2		C
32	<b>Gark</b>	7	11	1		C
33	<b>Ghoul</b>	8	7	2	*	W
34	<b>Giant</b>	9	9	3		W
35	<b>Goblin</b>	5	5	1		W
36	<b>Golem</b>	8	10	1		C
37	<b>Golem, Wood</b>	8	6	1		S
38	<b>Grannit</b>	4	3	1	*	I
39	<b>Gremlin</b>	5	4	1		W
40	<b>Gremlin, Winged</b>	5	7	1		W
41	<b>Guardian, Flying</b>	8	8	1		D
42	<b>Harpy</b>	7	6	1		K
43	<b>Hawk, Death</b>	4	4	1		F
44	<b>Hellhound</b>	7	6	2	*	W
45	<b>Hill Man, Wild</b>	6	5	1		F
46	<b>Hobgoblin</b>	6	6	1		F
47	<b>Hydra</b>	10	17	6	*	C
48	<b>Imitator</b>	9	8	1	*	I
49	<b>Imp, Fire</b>	9	4	1	*	T
50	<b>Leaf Beasts</b>	6	6	1		T
51	<b>Lion, Black</b>	11	11	1		I
52	<b>Living Corpse</b>	varies	varies	6		K
53	<b>Lizardine</b>	8	8	1	*	T
54	<b>Lizard Man</b>	9	8	1		I
55	<b>Man-Orc</b>	8	5	1		F
56	<b>Manticore</b>	12	14	3	*	S
57	<b>Mantis Man</b>	6	5	1	*	K
58	<b>Minotaur</b>	9	9	1		W
59	<b>Mummy</b>	7	12	1	*	T
60	<b>Ogre</b>	8	10	2		W
61	<b>Orc</b>	6	5	1		W
62	<b>Pixie</b>	5	5	1		K
63	<b>Pit Fiend</b>	12	15	3		D
64	<b>Pterodactyl</b>	7	8	2		F
65	<b>Pygmy</b>	5	5	1		F
66	<b>Rat, Giant</b>	5	4	1		W
67	<b>Razorjaw</b>	6	5	1	*	I
68	<b>Rhino-Man</b>	8	9	1		C

	<i>Skill</i>	<i>Stamina</i>	<i>Attacks</i>	<i>Special Abilities</i>	<i>First Appeared</i>
69	<b>Rock Grub</b>	7	11	1	D
70	<b>Sandworm, Giant</b>	7	7	2	W
71	<b>Scorpion, Giant</b>	10	10	3	D
72	<b>Serpent</b>	7	8	1	S
73	<b>Serpent Queen</b>	9	7	1	T
74	<b>Sewer Snake</b>	6	7	1	C
75	<b>Shapechanger</b>	10	10	varies	F
76	<b>Skeleton</b>	6	5	1	W
77	<b>Skunkbear</b>	7	5	1	S
78	<b>Slime Eater</b>	7	11	1	K
79	<b>Slime Sucker</b>	10	9	2	I
80	<b>Snake</b>	5	2	1	W
81	<b>Snake, Giant</b>	6	6	1	T
82	<b>Spider, Giant</b>	7	8	1	W
83	<b>Spider-Man</b>	7	5	1	C
84	<b>Sprite</b>	5	6	1	K
85	<b>Styracosaurus</b>	11	10	2	I
86	<b>Tiger, Sabre-Toothed</b>	11	8	2	I
87	<b>Toad, Spit</b>	5	6	1	I
88	<b>Treeman</b>	8	8	2	F
89	<b>Troll</b>	8	9	2	W
90	<b>Vampire</b>	10	10	3	W
91	<b>Wasp, Giant</b>	6	6	2	I
92	<b>Wererat</b>	8	5	1	W
93	<b>Werewolf</b>	8	8	1	W
94	<b>Wheelie</b>	7	6	1	C
95	<b>Wight</b>	9	6	1	W
96	<b>Wolf</b>	7	7	1	F
97	<b>Wolfhound</b>	7	6	1	S
98	<b>Worm, Sting</b>	8	7	2	F
99	<b>Wyvern</b>	10	11	4	F
100	<b>Zombie</b>	6	6	1	W



The hundred creatures listed above can be selected at random by GamesMasters using special 'percentage dice' available at games and hobby shops. These dice give numbers between one and a hundred. Simply roll the dice and read off the corresponding monster.

Alternatively, the following tables can be used to generate random monster encounters depending on the scenario. Remember that monsters with special abilities will do more than just fight! You will have to look them up in the gamebooks to find out what their special abilities are and how they take effect. Roll two dice to decide which monster has appeared.

*Dungeon*

- 2 **Hydra**
- 3 **Wight**
- 4 **Clawbeast**
- 5 **Minotaur**
- 6 **Black Elf**
- 7 **Giant Rat**
- 8 **Gremlin**
- 9 **Living Corpse**
- 10 **Mummy**
- 11 **Ghoul**
- 12 **Dragon**

*Castle*

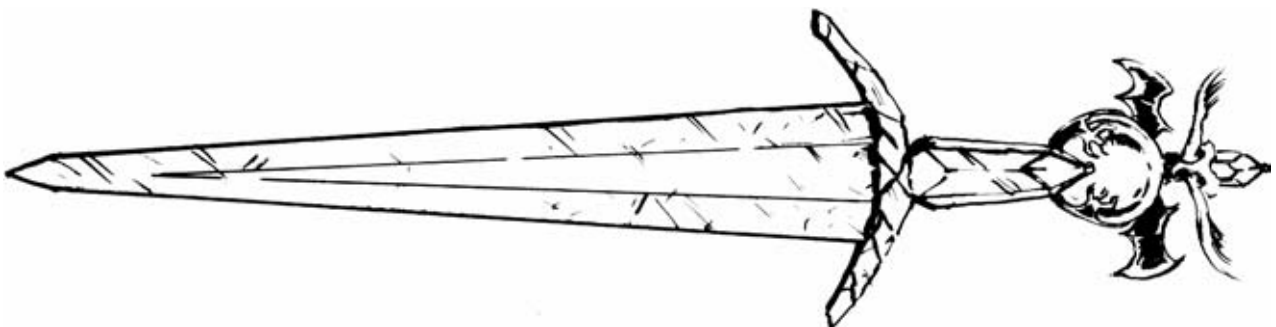
- 2 **Manticore**
- 3 **Catwoman**
- 4 **Flayer**
- 5 **Black Elf**
- 6 **Dwarf**
- 7 **Skeleton**
- 8 **Orc**
- 9 **Ogre**
- 10 **Calacorm**
- 11 **Gargoyle**
- 12 **Vampire**

*Wilderness*

- 2 Giant Centipede
- 3 Harpy
- 4 Wild Boar
- 5 Bear
- 6 Goblin
- 7 Lizard Man
- 8 Giant Spider
- 9 Skunkbear
- 10 Cyclops
- 11 Killer Bees
- 12 Giant

*Water*

- 2 Wererat
- 3 Sandworm
- 4 Giant Crab
- 5 Serpent
- 6 Sprite
- 7 Crocodile
- 8 Pixie
- 9 Fish Man
- 10 Blood Eel
- 11 Giant Dragonfly
- 12 Death Hawk



**Warlock Profile No. 1:  
Peter Jones**



*This page right Peter Jones below Phssttkok, from the cover of Protector by Larry Niven, published by Futura*

*Opposite above illustration from Starship Traveller below The Warlock of Firetop Mountain cover*



Peter Jones's work is well known to *Warlock* readers. That familiar sorcerer conjuring a dark-eyed dragon from his crystal ball which illustrates the original *Warlock of Firetop Mountain* cover is one of Peter's finest pieces. He also illustrated *Starship Traveller*, cover and black-and-white text illustrations. Recently, Peter has completed a cover for *Le*

*Sorcier de la Montagne de Feu*, the French edition of *Warlock of Firetop Mountain*.

But apart from Fantasy Gamebooks, he has been a respected fantasy and science-fiction author for some years, producing illustrations for magazines, books, posters and record covers throughout the world. During his school years

he constantly drew anything he could see. He developed a keen interest in drawing the human figure and machinery, finding different ways of exploring the theme of 'Man and Machine'.

He studied at the St Martin's School of Art in London, where his passions were faster-than-sound aviation, spray-soaked foredecks of ships and high-fashion clothes. While at St Martin's, he was introduced to two important influences: the Japanese sculptor Isamu Noguchi – whose works were part-sculpture, part-architecture and the Surrealist painter Yves Tanguy, whose strange shapes and colour tones were alien-like. At the same time, Peter started to read the science-fiction novels of Larry Niven and Isaac Asimov.

Together, these influences changed the direction of his work from aeroplanes and boats to starships, alien planets and mysterious creatures. His studio in south London is decorated with examples of his current work, which is mainly on the science-fiction/fantasy theme.

## Revolutionary

Peter's style is instantly recognizable. As well as a straight illustrator, he has also been an innovator in design. In 1977 he was asked by a small Dutch publisher to provide several covers for their SF/F books and also to redesign the whole image of the series. His treatment of the design, typography (lettering) and overall 'look' revolutionized the company's sales figures. In fact it was so successful that shortly afterwards Peter was asked by another Dutch company to do exactly the same thing!

*The Warlock of Firetop Mountain* cover is a good example of Peter's unusual design ideas. Most book covers have the title of the book along the top, so that they can be read easily in the 'step' shelves found in many bookshops. But with this book, Peter left room for the title in the *middle* of the cover – much to the consternation of the publishers!

## Techniques

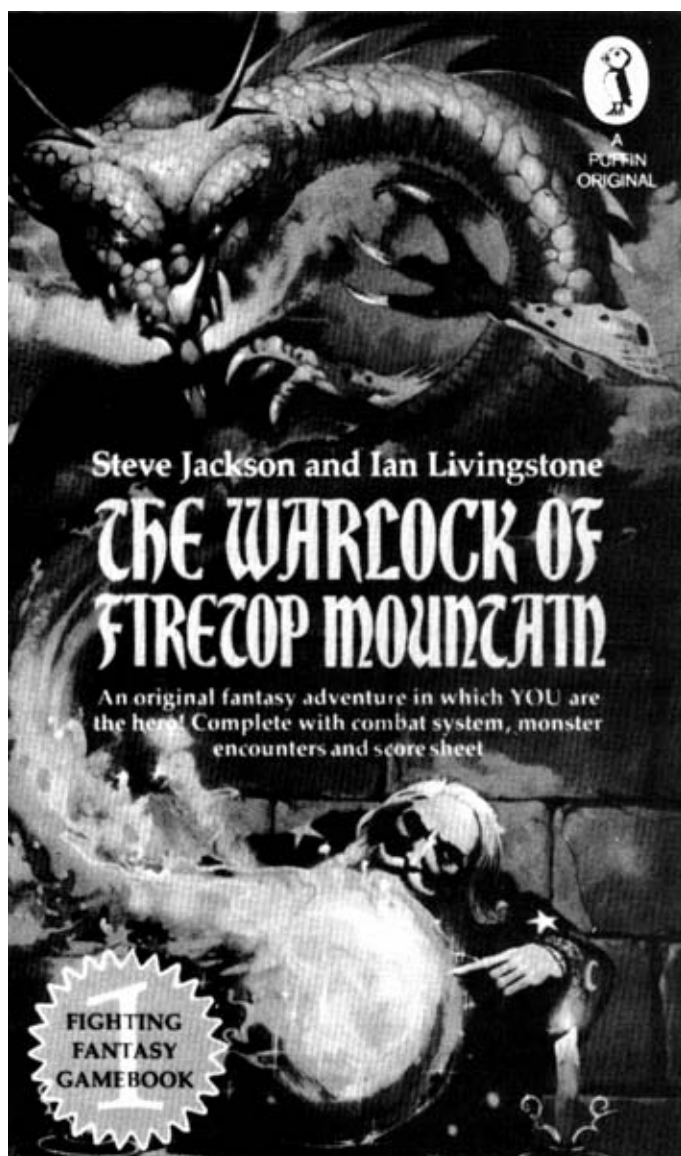
For most of his work, Peter uses acrylic, manufactured in the USA, and oil paints obtained from Europe. The dull colours in the background are painted in acrylic and the highlights are built up with touches of oil paint (sometimes thin glazes of Alkyd oil paint, which dries matt). Textures are often brought out by the use of various varnishes which are sealed in with a matt lacquer varnish. Most of his 'alien' pictures, like the cover of *Starship Traveller*, have acrylic landscape and sky with the main characters highlighted in oil.

Most of his images are painted on hardboard. Where a rough texture, such as rock or sand, is required, the texture of the board is sometimes allowed to show through thin washes of colour. Some of the sandscapes are even painted using real sand in the oil paint!

A collection of Peter Jones's work, entitled *The SOLAR WIND Anthology* was published in 1980 by Dragon's World. This is available through mail-order book clubs and has become something of a collectors' item.

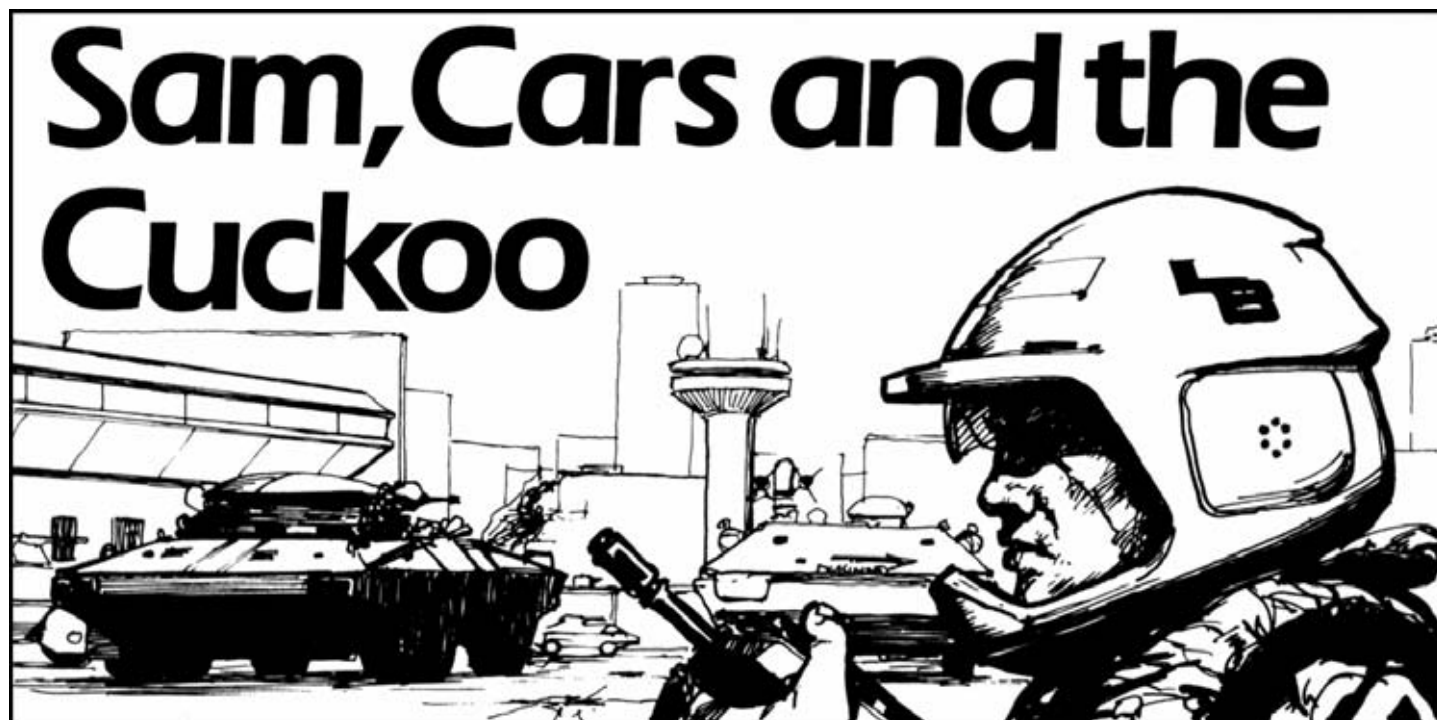
Some of his other recent projects have included a flying-carpet sequence for 'The Two Ronnies' Christmas Show on TV, a video for the Ford Motor Company, two series of 'Captain Zap, Space Detective' for the BBC and other commercial work. He paints constantly, either completing projects or practising his own technique.

His ambition? In Peter's own words: 'I would like to design and style costumes, sets and lighting for an anti-gravity ballet.' Now that's not too ambitious, is it? Anybody out there designed an anti-gravity belt?



Not all the Fighting Fantasy Gamebooks are based in the traditional world of orcs, dragons and wizards. Steve Jackson's *Starship Traveller* journeys to alien planets and peoples beyond a black hole, while Ian Livingstone's *Freeway Fighter*

(to be published in the next few months) will be entering the dangerous life of a post-holocaust future. Here, to give you a taste of things to come, is a story set in a similar scenario from Australian writer, **Garth Nix**.



As the clock struck five, I got up from my chair, flicking the switch which lowered the desk into its armoured nightsafe. All around, similar desks were in various stages of descent. I glanced at the clock again – five oh two, giving three minutes to get to the locker room.

I marched quickly across, judging it well as the security door slid shut quietly behind me. Going to my locker, I noticed that Phil, my neighbour and workmate, was already prepared for the outside world. He pirouetted for my inspection, as I got out my helmet, flak jacket, thigh and arm guards and slipped on my steel-shod combat boots.

'Dressed to kill, aren't I?' said Phil, quick-drawing his Browning 9mm from his handy-dandy holster.

'Literally,' I replied. 'Where did you get the holster?'

'Collected fifteen coupons from the Soyawheat breakfast food box.' My mumbled reply of scorn was interrupted by the scream of a siren, and an amber flashing light over the exit door.

'Better hurry, Sam-wel. I believe that is the five minute warning.'

I hurried, reaching into the locker for my webbing gear and ammo pouches. Overhead, the light went red, and the siren rose several decibels to the category of ear-blowing annoyance.

'OK, I get the hint,' I shouted, grabbing an M-18 assault rifle and my favourite S & W .65 rocket pistol as I simultaneously dived through the rapidly closing door on to Phil's armoured feet.

'Hi,' he said brightly, helping me up as I took a mental inventory of my bones. Finding them all there, I rearranged my equipment, holstered my pistol and cocked the M-18. Next to me, Phil had likewise resorted to his main armament, a 10 gauge, pump-action riot gun. He pumped around up, just as the outer doors began their timed opening sequence.

My firm, needless to say, is fairly heavy on security, so we weren't too worried about finding the car-park overrun with gun-toting skinheads, car bandits or any other members of the lunatic majority. Even so, when those outer doors open, you find yourself playing with the velcro fastenings of the old flak jacket and twitching at heavily oiled safety catches.

I heard Phil breath a sigh of relief as the familiar sights of the car-park came into view. No flames and dark shadows – just the steady light of the security arcs.

'Want an escort home?' Phil said, as we ran down the steps towards our cars.

'Only if it's out of your way,' I replied. 'I live at A55 . . .'

'What a coincidence,' Phil broke in. 'I live at A56. We must be neighbours.'

'Well, golly gee whiz!' I exclaimed in my falsetto schoolgirl's tone, as we reached our cars, parked as usual side by side. I've got a nearly new Jaguar-Ford Hunterkiller 7 and Phil has just bought a McKinley Nuclear Destroyer, the new jet-powered death machine that gives me nightmares. I mean, if Phil's got one, then someone else could have one too, just waiting to blow away a poor unsuspecting Sam in his old runabout.

Anyway, enough of that. Before slipping into the ejector seat, I quickly ran a check with my Trendy booby-trap detector. I also had a look, because Trendy don't really have a good reputation. Satisfied that no deviant had strapped a nasty device on somewhere, I keyed in the door-opening sequence and thumbed the fingerprint analyser. A slight moment of panic then ensued as nothing happened, but after a perceptible pause a slight click announced that the door was unlocked. Carefully avoiding the dummy handle, I used a pocket electromagnet to open the door, thus avoiding a 15,000 volt thief welcomer.

Minutes later, I was all strapped in, had checked my personal weapons into their clips and was running through the car's armament. I couldn't afford one of the new lasers, but the 76mm autocannon in the retractable turret was ok. Both grenade launchers checked out green, as did the two side-mounted rocket tubes. One-shot launchers, but a 120mm HEAT round will do most non-government cars. All the secondary stuff was all right, but I hardly ever used it. Machine guns and tear gas are all very well for clearing pedestrians, but you hardly ever see a real pedestrian any more – just dummy tourists and kids for target practise.

Since the armament was complete, I activated my computer and Electronic Counter-Measures package. As per normal, the screen lit up like a Christmas tree with red lights, and a message came across the audio in that sepulchral tone EMI like, 'ECM countered by superior system.' Seconds later, Phil's leering face appeared on the screen. 'My ECM seems to be superior, Sam. Stay under my umbrella?'

'All right,' I replied, as I always do. Also, like always, I left my ECM on – just in case. I knew that Phil knew it was still on, but hell, it always makes me feel more secure, like a blanket or favourite teddy bear.

The ECM done, I went over to the information mode. It took a couple of seconds to come on-line but, as expected, there wasn't much



around anyway. A couple of stationary cars, a food convoy and a lot of hulks and rubble.

Just for fun, I pressed the target selection and acquisition button, and the computer informed me that the rear vehicles of the food convoy were in range of the 76mm. It also told me that I was in range of the food convoy guards, and that they had me targeted. Hastily, I reverted to information mode, retracting the turret as well, just in case they got the wrong idea.

'You ready, Sam?' my speakers said, as Phil subverted my internal sound system with his superior electronics.

'Couple of minutes,' I replied, using the inter-car radio, even though Phil's spy mikes would pick up the conversation anyway. At the same time, I pressed the ignition button under the seat. The gas turbines roared into life and the final row of green lights went on. I tuned down the turbines with my elbow switch, sealed the car and waited until the tell-tale hiss of the air renewal system came through.

It worked, so I punched out the code for the BBC telefax road service report. It was fairly short today, only about thirty pages or so of accidents, minefields, ambush sites and the rest. Only one BBC helicopter had been lost in my area, so it was really pretty quiet.

Typing in my route, I was rewarded with two possible ambushes and a definite AA blockade. So that way was definitely out. Nobody tangles with the AA, not since they wiped out the RAC a couple of years ago. I was a member, but in a blockade they stop everybody, either peacefully or by high explosive. I was trying to figure out another route from the computer's maps, when the screen did a sort of flip, coming back with a course indicated in red, courtesy of Phil's computer.

I knew that McKinley's computer was infallible (after all, I had seen the advert), but I checked out the route anyway, ignoring the revving sounds coming from Phil's direction. There was one ambush site, but not a good one, and a minor gang had claimed about a twelfth of the route. Nothing at all really, at least nothing that would take on two well-equipped vehicles plastered with the insignia of Lloyd-Barclay Global Bank.

Lifting the throat mike to a more comfortable position, I reported to Phil, 'All systems go, *mon Capitaine*,' simultaneously throwing power to the wheels and rocketing for the entrance gate. Phil, a millisecond later, shot out of the car-park and rapidly caught up, competing for first place at the exit.

Gauging the moment exactly, with a little help from the computer, I threw the turbines into reverse, slamming on the four-wheel power-assisted discs at the same time. Had it been a normal car, the rubber would have shredded off the tyres as the car careered uncontrollably into the exit checkpoint. It wasn't a normal car, and whatever they make tyres out of these days doesn't shred. The car slid gently up to the gate, just in front of Phil.

The gatekeeper gave me his 'boys will be boys' look, dimly perceived through inches of armourglass, and the gate opened on to the streets of death. That's what the video reporters call them anyway – generally, people just call it the road or the lane, or whatever.

Anyway, I pulled out on to it, and let Phil go first. His car has much better mine detection equipment and can take bigger blasts. Besides, I'm a coward.

We maintained a speed of about 140 kilometres per hour for about 30 clicks, then the road began to get a little crowded with burnt out hulks, bits of concrete and general rubble. We were also nearing the ambush site identified by the computer, so I extended the turret and went into the target acquisition mode.

Phil had slowed down to about 60, so he was probably on autodrive, watching the radar. I went over to autodrive too, but there was nothing on my radar or the other detector gear. I hadn't buttoned up fully yet, so I was looking out the windscreen when a whole lot of apertures began to open on Phil's car. At the same time, a blip appeared on the radar screen. As it appeared, the view disappeared, steel shutters slamming up, blocking the windscreen.

However, as I had a full 360 degree view on my outside observation video screen, I wasn't worried. I didn't need to see on autodrive, so I looked back to the combat display.

The blip got to about a kilometre away, and Phil still hadn't blown it up, so I locked the 76mm on to it and waited for the target evaluation. It got to about 800 metres, when the combat display printed up, '1 combat vehicle, black, gang insignia unknown, mostly light weapons . . .'

It had only got up to gang when I pressed the kill button, and activated the maximum evasion circuit.

At least that's what I thought I did, when a massive explosion shook the car, the flash leaking through the supposedly flash resistant shutters. For a second I thought I'd pressed the self-destroy by mistake, when Phil's voice came through my earphones.

'I used a new rocket,' he said proudly.

'A rocket,' I mumbled stupidly, 'I thought it was an H-bomb.'

'New,' echoed in my ears, 'Only a big rocket.'

'How big?' I asked suspiciously.

'Oh about the equivalent of a tonne of TNT,' came the nonchalant reply.

'Equivalent?' I asked, even more suspiciously.

'Yup, equivalent, Sam. It was a nuke – a clean one. I just bought it from the armourers. They're AA approved, and . . .'

I shut him off, ignoring the dialogue continuing via my sound system in the cabin. A nuke. Hell, if Sarietta hears about this, I'll have to buy one at least, and I only just finished paying off her Saab Commuter Killer!

A nasty thought crept into my mind as we accelerated back up to about 120 kph – a nice slow cruise. So Phil had a clean nuke – who else had one?

'Hey, Phil,' I croaked. 'Can just anyone buy a nuke?'

A chuckle trickled back over the airwaves, closely followed by Phil's voice, now in quadrasound;

'No way, Hose – I mean Sam. You have to have about thirty-six clearances from the AA down – even the Church of England.'

The Church of England! I was impressed. Practically nobody gets clearance from them unless they're related to a Bishop or something. Come to think of it, Phil probably was related to a Bishop. My train of thought (such as it was) continued along this path, and I was trying to remember whether I had made the compulsory three-month visit to Church (and/or donation) when a red light came on in a recessed, forgotten portion of the dash.

I looked at it out of the corner of my eye, hoping it would go away. It didn't so I looked at it with both eyes. Luckily the car was still on autodrive so nothing came of my eye movements.

'Red light in recess AI-CX45 indicates . . . indicates . . .'

the dealer's voice droned. I ran that through the possibilities several times before abandoning it as being rather pointless. Taking up another tack, I tapped in an interrogation on the computer. A small whirring noise indicated that EMI had deemed recess AI-CX45 worth a voice answer as well.

Whenever I hear that voice, I find myself arming the ejection seat. This time was no exception.

'Recess AI-CX45 houses Alarm Signal Light A1-RASD. This ASL will only be activated by the effect of a weapon or weapons of unknown type upon the vehicle. The weapon in use is not a projectile, radiant, bacteriological, chemical or light-based attack within the knowledge of your EMI 'Insane Stout' computer system. The attack is upon item 3607 Windscreen Shield Panel Two. EMI would like to remind you that the warranty is void where . . .'

I turned the voice off, and tried not to panic. A beep indicated that Phil was talking to me, normally for a change. In my panic, I hadn't heard, so he'd turned up the volume.

'Hey, Sam, you've got a bird on your windscreen.'

A bird? My God, I thought, what's that? A BIRD – Blast Intensified Radioactive Device? A Bad Infra-Red Destroyer?

'I think it's a cuckoo.'

A Big Irradiated . . . cuckoo? A real bird! I hadn't really panicked, I told myself as I lifted the blast shield. Sure enough, a small lump of feathers was plastered on the bonnet, unable to move due to the slipstream having wedged it into a tear gas duct.

I toyed with the idea of turning the gas on, but the RSPCA might be watching. Besides, I could get into *The Times* with this cuckoo. After all, it was early cuckoo season, and *The Times* always publishes a little story about the guy who gets the first cuckoo plastered across his bonnet, or sucked up a jet intake.

That would enhance my promotion prospects no end, getting first cuckoo in *The Times*. I quickly typed out a message to *The Times*, citing Phil as my witness, and zipping it through to Fleet Street. Sarietta will be pleased, I thought, I might even get back into her good books – I told her yesterday that her name was invented by a hybrid Graeco Arab with a hangover.

The Times moved fairly quickly, and I was talking to a journalist in about eight minutes. Yes, it was the first cuckoo of spring, and would be reported. 'Was the cuckoo alive?' the reporter wanted to know. A reasonable question, I thought, glancing over the dash for any signs of life.

'It looks a bit dead,' I answered hesitantly. After all, when doesn't an amorphous blob of feathers look a bit dead?

'Are you sure?' the reporter continued, 'After all, it could have some bearing on the story.'

'Well, I don't know. When I get home, I'll call you with the details.' 'Actually, we'll be sending someone out to get a short interview fairly soon. Mr . . .' the voice trailed off as the reporter turned aside to other business, his omni-directional mike not being as omni as hoped, obviously.

I turned off the phone system and shifted back to manual, accelerating up to 180 kph as we reached a relatively clear expressway.

Phil hadn't said a word for while, so I was wondering what he was up to. When Phil is silent, Phil is thinking. When Phil thinks, strange things happen.

Suddenly in front of me, Phil's afterburners cut in (nearly roasting the cuckoo) and he took off fast, like a jet-propelled car, which it was. Sighing, I leant back into my seat and pulled the boost handle.

I only just managed to get both hands back on the wheel when the car shook and burst forward in hot pursuit.

'Hot Pursuit!' I muttered to myself, aping this AA inspector in a corny video series. Looking back to the dash, I noticed that it was hot pursuit – the turbines were overheating. Ahead, Phil was continuing his merry way at 280 kph, so I cut in the emergency cooling circuit and lowered the cabin's extra firewall.

Glancing at the radar, I noticed Phil's reason for haste: two vehicles were parked outside our flats, in our car-park! Quickly looking at the household alarm, I was relieved to see that they hadn't breached the flat's defences. However, I couldn't raise Sarietta on the radiophone, which meant the enemy had pretty sophisticated jamming gear.

This, in turn, meant a rival company or a top gang was trying a hostage grab or retaliation for some lost deal. This, in its turn, meant Sam pressing the Company Police button.

At least, in theory, that is. Have you ever tried unlocking a button whilst travelling at 280 kph down a rotten expressway with a slightly bent key? Well I hadn't, and the lack of experience showed. I finally solved it by going on autodrive, unlocking the button and going back to manual before the computer ran me into something EMI hadn't included in its memory.

I pressed the button with my left knee, knowing that even the Company police jetcopters wouldn't reach the apartment before the enemy had blown up Phil and me, dragged us out, poured gasohol on us and got electric saws . . .

What was I thinking about! That sort of thing hadn't happened since, well, about last month, now that I thought about it. To get my mind off the subject, I blew away a passing dog with a nicely projected grenade.

Just after that, Phil came into the enemies' range, and vice versa. I lowered all my blast shields and prepared for combat. About three seconds later, I came into range.

However, both of the enemy seemed to be concentrating on Phil. I watched the tactical display as six rockets sped towards his car. All were intercepted by the shrapnel clouds of the anti-rocket missiles. Close behind this, some sort of missile had been launched. It got through the anti-missile missiles by launching its own anti-anti missile missiles but got blown away by Phil's super-rapid gatling gun about 80 metres from the car.

I couldn't get a clear shot with my rockets, so I was giving Phil covering fire with the 76mm. I was glad he was in front, as the enemy opened up with rapid-fire guns of 85mm or larger- big enough to punch through my front armour if they got near the windscreen. They were interspersing this attack with rockets and missiles, when Phil scored a direct hit on the larger vehicle with a Romulus laser-guided missile.

The explosion tipped the other car on its side, and the tac display went crazy as it tried to show all the crew running away in every direction, and all the ammunition going off from the burning first car. I opened up with grenades and machine-guns on the crew, but most of them got into cover.

Meanwhile, the car on its side was still firing, presumably on



automatic. I laid down a grenade barrage around it, to prevent anyone getting back in, and Phil moved in for the kill.

I had moved round to the side, and was trying to lob 76mm shells into enemy personnel, but they had got into some really nice cover. Consequently, I was watching my target displays and didn't see what happened to Phil, until I heard him shout disbelievingly, 'I'm hit, she's going!'

I quickly ran the car into cover and got the hydraulic hooks digging into the concrete. Anything that could blow up a McKinley was bad news, so I kept one eye on the target screen as I flicked to an outside camera.

It took a couple of seconds to locate Phil's car, especially with all the smoke and the remaining gunfire. As I watched, I saw the roof slide open and, a split second later, a capsule fired into the air. I panned up after it, and was relieved to see it blow open into a mass of anti-radar chaff, and the ejection glider with Phil hanging underneath. Phil was heading for the roof of the apartment block, so he was out of the blast.

I wasn't so sure I would be. I was pretty certain that Phil had been got by a chance shot from the upturned car, so I was safe there. But those McKinleys have a micropile in them, and Phil's probably had a tonne of unused munitions. True, I was hooked in behind a slab of concrete the size of four elephants, but you never know.

At least I'd never know... but the computer might. Hastily, I typed in the situation and waited for good old EMI to figure it out.

I shouldn't have asked. I began to think it was a stupid question when the familiar sounds of the voice warming up penetrated the cockpit. Then, in the 'death is near/undertaker's voice' the computer pronounced.

'Estimated probability of survival within given parameters approaching zero.'

I wondered whether the computer would have liked to eject as I pulled back the lever and pressed the red button. I was still wondering when the Company rescue team dug me out of the rubble six hours later. The car had been destroyed when the concrete block toppled on it. I had ejected about eight seconds earlier, and the rush of air had carried me, the glider, and a fair heap of junk into the city organic waste dump seven miles away, hotly pursued by the Company's jetcopter and *The Times*, who had come to do the cuckoo story.

It's not too bad in hospital, actually. *The Times* ran four lines on the cuckoo, but it was *The People's Sun Bring the True News of the Globe*, that really covered it, under the headline, 'Cuckoo Driver vs. Insane Bandit Murderers,' with full-colour glossies that Sarietta took from the roof. There's a really good one of my glider being caught by the explosion, and Sarietta wants to make it into a poster and sell it.

At least the interview payments will keep me out of the clutches of the National Euthanasia service, and I can have my two fingers replaced with real ones instead of plastic.

I'll even be back at work on Monday-Phil's bought a new car and said he'd give me a lift. Apparently it's a Mercedes Hyperassassin with solid fuel rocket boosters and a 15 megawatt laser with . . .

# The WARLOCK OF FIRETOP MOUNTAIN



The conclusion of last issue's Fighting Fantasy adventure.

In *Warlock 1* you were left standing at the top of a narrow staircase about to descend into the Warlock's deepest Dungeon. Will you succeed in your quest to find the Warlock's treasure? Find out now as you embark on the final journey towards the Warlock's inner sanctum . . .

Start your adventure at reference **286**.

#### 274

You leave the cavern along a long, narrow corridor. After several hundred metres, it ends at a large wooden door which is slightly ajar. Carefully you ease it open a little further and poke your head around the side to see what is in the room. You see a small old man sitting at a table on his own, playing with a pack of cards. He looks quite a harmless old soul, grey-haired and bearded. He is seated. What will you do:

- Burst through the door, sword drawn, to surprise the old man? Turn to **324**
- Knock on the door and enter, greeting the old man courteously? Turn to **356**
- Get down on all fours and try to creep into the room unnoticed? Turn to **322**

#### 275

As you move over towards the second body, you accidentally kick the third corpse on the floor. Its eyes flick open and it quickly sits up and slashes at you with its long, sharp fingernails.

*Test your Luck.* If you are Lucky, the creature misses. If you are Unlucky, it has caught you across the leg and you suffer 1 STAMINA point's worth of damage. Turn to **384**.

#### 276

Turn to **182**.

#### 277

You find yourself in a north-south corridor. To the north the passage turns east some metres ahead. To investigate, turn to **303**. To the south, the passageway also turns east. Turn to **332** to go south.

#### 278

As you pull the knob, a deafening clanging noise rings through the passageways. You frantically push the knob back to stop the alarm, but it has already had its effect. You can hear footsteps coming closer down the corridor. Turn to **353** to find what you have attracted. Note down the number **278** so that you may return to this section after fighting your battle.

When you have defeated this creature, you may either return to the junction (turn to **399**) or you may push the knob (turn to **364**).

#### 279

You walk along the corridor, only to find that the way westwards is blocked by a heavy portcullis. You walk back to where you were. Turn to **304**.

#### 280

The passageway ahead runs northwards for sometime. You may rest along the passage to eat Provisions. It then bends to the west and

begins to get quite narrow. You reach a small rocky arch which you will have to stoop to get through. On the other side of the arch you pause and look around. You are in a large cavern which disappears into distant blackness. The cavern is partially lit by natural light which streams in through a hole in the roof. You cannot see a way through.

As you shine your lantern around the cavern, you hear a rumble. A dull glow flickers in the blackness. Suddenly, a jet of fire shoots from



the depths of the cavern, narrowly missing you and singeing the mossy growths on the wall! You throw yourself onto the ground and look up to see a large DRAGON stalking out of the darkness towards you. Smoke curls from its nostrils. Its scaly red skin glistens with an oily covering. The beast is some fifteen metres long! How will you attack the creature?

Draw your sword and prepare to attack? Turn to **350**

Search your memory for another means of attack? Turn to **338**

### 281

You have entered a large square room. Broken pottery lies scattered all about. One large clay vase is untouched and is full of clear liquid. A large bowl is full of gold coins. As you enter the room the door slams behind you and you swing round to face a strange-looking creature – half man, half bull – who is glaring at you. He is a MINOTAUR, and he stalks towards you!

He lowers his head, horns pointing at your chest, and charges. You must fight him:

MINOTAUR SKILL 9 STAMINA 9

After three Attack Rounds, you manoeuvre yourself round to be able to run through the door. If you wish to *Escape* at this time, turn to **307** and pay the penalty. If you continue fighting and kill him, turn to **298**. If you have already been in this room on this adventure and killed the Minotaur, you find it empty. Leave and turn to **307**.



### 282

You rummage through your backpack. What is in there? You may attempt to use any of the following items if you have them on your Equipment List:

Potion of Invisibility	Turn to <b>300</b>
The Eye of the Cyclops	Turn to <b>382</b>
A piece of Cheese	Turn to <b>368</b>
Bow with Silver Arrow	Turn to <b>367</b>
A Y-shaped Stick	Turn to <b>375</b>



### 283

You are in a narrow north-south corridor. There is a dead end to the north. You may check the dead end (turn to **355**) or give up and return to the crossroads (turn to **359**).

### 284

'You again?' says the Mazemaster, obviously annoyed at being disturbed. 'You are disturbing my concentration. Be off with you!' You begin to explain that you only returned by mistake, but as you open your mouth, an icy glare from the old man silences you. You decide to leave him to it. To leave by the west door, turn to **303**. To leave by the south door, turn to **392**.

### 285

There are no signs of any secret passages, but you suddenly hear footsteps coming towards

you. To find out what is coming, turn to **353**. You must fight this creature.

If you defeat the monster, turn to **333**. Note this reference so you know where to return to.

### 286

The narrow staircase is cut into the rock and there are about twenty steps leading down. At the bottom of the steps a passageway leads you into a large open chamber. This chamber stinks of putrefying flesh. The smell is so bad that you are tempted to turn back. Three bodies lie in the chamber. You may either search the bodies, or tiptoe quietly through the room. What will you do:

Search the first body?	Turn to <b>294</b>
Search the second body?	Turn to <b>275</b>
Search the third body?	Turn to <b>345</b>
Tiptoe through the room?	Turn to <b>326</b>

**287**

The skirmish commences. You have your sword, they have their axes. They come at you one at a time.

	SKILL	STAMINA
First DWARF	7	4
Second DWARF	6	6
Third DWARF	7	5
Fourth DWARF	7	5

If you win, turn to **376**. If the battle is going badly, you may *Escape* through the door. Turn to **291** – but don't forget your *Escaping* penalty.

**288**

Turn to **387**.

**289**

You look frantically round the room but can see nothing to aid you. Suddenly your eyes stop on the pack of cards he was fingering as you entered, and you remember the rumours and stories the villagers told you: 'The Warlock's power comes from his cards.' The sorcerer sees your interest in them and you both rush for the table. You get there first. 'Leave those alone,' he screams, 'or you risk my fullest wrath!' But you move backwards and set fire to one with your lantern. He cries out wildly and then begins to plead with you to leave them alone. One by one you burn the cards and, as you do so, the Warlock diminishes in stature. As the last card goes up in flames, he stands facing you, a broken man. 'My book!' he croaks, and tries to unlock the door on the far side. You race across to him with your sword drawn and spring at him. Resolve this battle.

WARLOCK SKILL 7 STAMINA 12

If you win, turn to **396**.

**290**

Turn to **198**.

**291**

You are standing in the middle of an east-west corridor. To the east is a dead end, which you can investigate by turning to **315**. To the west is a familiar junction. To go this way, turn to **305**. Another passageway – quite a short one – leads off to the north and ends in a large wooden door. If you wish to try the door, turn to **381**.

**292**

You poke around looking for signs of secret doors but can find none. You pause to ponder your situation and a small jet of gas hisses from the ceiling. You cough and choke to clear your lungs, but collapse to your knees. Your head spins and you flop to the floor in an unconscious heap. When you come to, you look around in an unfamiliar place. Turn to **277**.

**293**

You remember Di Maggio's small, leather-bound book, and silently mouth the spell contained within its pages.

You shout loudly at the Dragon and it stops in its tracks. It cocks its head to one side and eyes you suspiciously. You fling a stone at the dragon but it bounces off its nose. The beast lets out an angry cry and breathes deeply, a roaring sound being created from within its throat. The Dragon exhales, and from between its teeth you can see another fireball building up. You prepare yourself, and as the ball of flame comes from its mouth, you cry:

'Ekil Erif  
Ekam Erif  
Erif Erif  
Di Maggio'

The fireball continues no further. With an agonized scream, the Dragon tries to shake the flames from its snout. But there the burning continues.

Squealing in agony, the Dragon turns its back and leaps into the blackness, flailing its head from side to side. Turn to **371**.

**294**

You find 5 Gold Pieces in the pockets of the corpse. Enter these on your *Adventure Sheet* and add 1 LUCK point for your find. You may now either:

Search the second body	Turn to <b>275</b>
Search the third body	Turn to <b>345</b>
Tiptoe through the room northwards	Turn to <b>326</b>

**295**

You find no secret passages. However, your explorations attract some sort of creature, and as you listen you can hear something coming down the corridor towards you.

To find out what sort of wandering monster you have come across, turn to **353**. You must fight the creature and, if you defeat it, you may press on down the passageway by turning to **304**. However, at section **353** you will not be told where to progress to, so write down **304** now so you will know where to go after **353**.

**296**

A loose stone falls out to reveal a rope in the rock. If you wish to pull it, turn to **311**. If you feel it would be wiser to leave it alone, you can return to the crossroads (turn to **331**).

**297**

You are in an east-west corridor with a T-junction at both ends. To go westwards, turn to **348**. To go eastwards, turn to **399**.

**298**

You sort through the broken pots and find little of interest. The liquid looks, smells and tastes like water. The coins in the pot are a fraud. Eight genuine Gold Pieces lie on the surface of the pile (and you may take these) but underneath are merely painted pieces of pot.

As you tip the vase out it slips and breaks. A red-coloured key appears, hidden inside a false bottom in the bowl. You may take this key. It is inscribed with the number *111*.

You may rest here and eat some Provisions. You may add 2 LUCK points for defeating the Minotaur. Finally you leave the room. Turn to **307**.

**299**

The passageway runs east for several metres and then runs north. You walk a long way northwards. You may check for secret passages along the way (turn to **317**) or simply proceed northwards (turn to **359**).

**300**

Your opponent is surprised as you disappear in front of him, but he raises his hands as if to cover his eyes and he scans the room with an intense glare. He can sense your presence but cannot make out exactly where you are. You draw your sword and advance. He tilts his head and sniffs the air. You will have to fight him from a distance as, if he gets his hands on you, your invisibility will be no advantage. But whilst you remain invisible, you have the following advantages:

You may add 2 to your dice roll when determining your Attack Strength. Each successful attack will cause him 3 points of damage as, since he cannot see you, he cannot defend himself properly. Each time he inflicts a wound on you, throw one die. If the number is odd, he wounds you as normal. If the number is 2 or 4, he only inflicts a 1-point wound. If you roll a 6, you can parry the blow and he does no damage.

Resolve the battle:

WARLOCK SKILL 11 STAMINA 18

If you win, turn to **396**.



**301**

You are in a north-south passageway. To go north, turn to **354**. To go south, turn to **305**.

**302**

Turn to **182**.

**303**

You are standing in a short east-west passageway, with a door blocking the way to the east. To the west, the passage turns southwards after several metres. To go round this bend turn to **277**. To go through the door, turn to **372**.

**304**

You are in an east-west corridor. If you go east, you will turn a corner northwards. To go this way, turn to **391**. To go west, turn to **279**.

**305**

You are standing at a T-junction where a passage to the east comes off a north-south corridor.

To go south  
To check for secret passages on the way southwards  
To go north  
To check for secret passages on the way northwards  
To go east

Turn to **391**

Turn to **362**  
Turn to **354**

Turn to **386**  
Turn to **291**

**308**

You are standing at a crossroads. To the west the passageway goes on a few metres and turns northwards. To the north the passageway ends at a door. To the east the passage continues and eventually turns southwards. Looking south, the passage goes on as far as you can see.

To go west  
To go north  
To go south  
To go east

Turn to **365**  
Turn to **307**  
Turn to **352**  
Turn to **354**

**309**

You walk westwards for some time, then north round a peculiar bend which hairpins straight round to the south. Eventually you wind up at a three-way junction. Turn to **348**.

**310**

The Ghoul dances with glee around your body, lays it next to the others on the ground, turns you over and sinks its teeth into your rump. It is not often it gets fresh meat to feed on.

Your adventure is over.

**311**

You pull on the rope and a small door swings open revealing a passage into a north-south corridor. Will you return to the crossroads (turn to **331**) or go through the secret door (turn to **361**)?

**315**

The dead end appears to have no secret passageways, but you can check by turning to **306**. If you don't want to double-check for secret passages, turn to **291**.

**316**

You are at a crossroads.

To go north  
To go south  
To go east  
To go west

Turn to **280**  
Turn to **373**  
Turn to **318**  
Turn to **309**

**317**

You find no secret passages. If you are on your way north, turn to **359**. If you are going south, turn to **329**.

**318**

The passageway ends in a dead end. You may either return to the crossroads (turn to **316**) or search for secret passageways (turn to **383**).

**319**

If you are lucky, your cheating will not be discovered. *Test your Luck*. If you are Lucky, you get away with it. Roll two dice to see how many Gold Pieces you win. Mark these on your Adventure Sheet and turn to **339**.

If you are Unlucky, the four notice you are dealing from the bottom of the deck. They

**306**

You still find no secret passageways. But coming towards you down the corridor you can see a creature-like shape. To find out what is coming towards you, turn to **353** and prepare to fight.

If you kill the creature you encounter, you can go back along the corridor. Turn to **291**. Write down this number so you know where to return to.

**307**

You are standing outside a door at the north end of a north-south passage. To go south, turn to **308**. To go through the door, turn to **281**.

**312**

You follow a long, narrow passageway which goes north, then west, then north again and you eventually find yourself at a crossroads. Turn to **308**.

**313**

You follow the cobbled corridor east, then north, then east again and finally north until you wind up at a crossroads. Turn to **331**.

**314**

The passageway ends in front of you in a dead end. If you wish to search for secret passageways, turn to **342**. If not, return to the crossroads at **331**.

pick up axes from behind their chairs and turn on you. Turn to **287**.

**320**

You walk along a passageway that runs due south, then turns west. After several metres, it ends at a three-way junction. You can check for secret passages along the way (turn to **317**) or go straight to the junction (turn to **329**).

**321**

Turn to **182**.

**322**

As you crawl into the room, a voice booms out. 'Welcome, adventurer. I have been expecting you.' You stop, look around and rise to your feet. The little old man has changed. He is not so old and grey any more, and he's of an imposing height. His eyes are deep and black and they are fixed on you relentlessly. Turn to **358**.

**323**

Hesitantly, they agree to let you join in. As you play and chat, they loosen up and eventually you are all laughing and exchanging stories.

They seem quite harmless. You may play cards either fairly or you may try to cheat. If you wish to play fairly, turn to **346**. If you wish to cheat, turn to **319**.

**324**

As you burst through the door, the old man turns to look at you, not in the least perturbed by your intrusion. Suddenly he vanishes! He reappears against the wall and, as you spin round to see him, he laughs. Not the feeble cackle of an old man, but the booming laugh of a much younger man. Again he disappears, and reappears in another corner of the room, glaring at you and taunting you with his evil laugh. You swirl round just in time to see him disappear again. This time he reappears in the air above you and slowly floats down to you. His glaring eyes make you shiver as they approach. Turn to **358**.

**325**

You feel a stone move and behind it you find a lever. Will you pull the lever, or leave it and return to the crossroads? If you dare pull the lever, turn to **397**. If you go back to the crossroads, turn to **359**.

**326**

You tiptoe through the room, up a narrow staircase, ending up at the top of the stairs in a passage. 'That was easy,' you think, and you begin to have second thoughts about whether it would have been worthwhile to search the bodies. If you want to return and search the bodies, starting with the third, turn to **345**. If you want to press on, turn to **370**.

**327**

The liquid is smooth and watery and, as you drink it, you begin to glow. You feel euphoric and a little drunk at the same time. Your confidence grows and your weariness disappears.

The bottle contains **HOLY WATER**, blessed by the Overpriest of Kaynlesh-Ma. It has restored your **STAMINA** almost to full strength. Increase your **STAMINA** to 2 points below your Initial **STAMINA** (if your **STAMINA** was already higher than this, leave it as it is – you are strong enough!). Add points to your current **SKILL** to take the total to 1 point

under your *Initial* **SKILL**. You may add 4 **LUCK** points for making such a lucky find.

If you have already looked at the parchment, you may leave the room northwards (turn to **334**). If you have not, you may look at it (turn to **374**) or you may forget about it and go northwards anyway.



**328**

You see nothing in the room likely to help you in your battle. Will you:

- Draw your sword, grit your teeth and advance? Turn to **344**
- Search your backpack for a weapon to use? Turn to **282**

**329**

You set off and find yourself in the middle of a north-south passageway. There is a door in the western wall of the passage. Opposite the door is a passage going off eastwards. To the north you can see a door some metres ahead. To the south you can see a junction. Which will you choose:

- The door in the west wall? Turn to **351**
- The door to the north? Turn to **392**
- Eastwards? Turn to **299**
- Southwards? Turn to **388**

**330**

The passage goes south, then east and you eventually find yourself at a crossroads. Turn to **359**.

**331**

You now stand at a crossroads.

- To go north Turn to **312**
- To go south Turn to **395**
- To go west Turn to **314**
- To go east Turn to **349**

**332**

You find yourself at a door blocking the east end of an east-west passage. To go through the door, turn to **329**. Looking westwards, the passage turns to the north. To go this way, turn to **277**.

**333**

You are in an east-west passageway. To go east, turn to **354**. To go west, turn to **308**.

**334**

You leave the chamber, walk down a short passage and reach a staircase going up. You climb the stairs and arrive at the top in a passageway. Turn to **370**.

**335**

Turn to **198**.

**336**

The corridor goes east for several metres, then south, then east again, where it finally

ends. Will you investigate the dead end (turn to **325**) or return to the crossroads (turn to **359**)?

**337**

You find no secret passages, but as you press the walls, you hear a click. You feel dizzy and slump to the ground. When you come to, the surroundings look strange. Turn to **331**.

**338**

Does the name 'Farrigo Di Maggio' mean anything to you? If not, you must fight the Dragon. Turn to **350**. If it does, turn to **293**.



**339**

You chat about various things and they seem eager to be friendly. They feel lonely in the dungeon with so much evil about and are happy to speak to visitors of a lawful disposition. They tell you that you are in The Maze of Zagor. The only way out is to go deeper into the dungeon. They tell you that the way through the maze is to leave the room, turn right, right, left, keep going straight . . . and then they begin to get a bit vague. They're not entirely sure it is correct.

You may, if you wish, eat a meal from your Provisions, but you will have to share it with them and thus will only gain half the normal **STAMINA** points. Eventually you thank them and leave the room. Go to **291**.

**340**

You are in a north-south corridor which ends in a dead end. You look around the rock face for signs of anything interesting, when suddenly a rock breaks loose above you and lands on your head. Although the blow was not particularly hard, you find you are feeling t dizzy. You fight to remain conscious, but are unable to do so. You slump to the ground. When you open your eyes, you are at a junction. Turn to **305**.



**341**

The old man glares at you as you enter the room. You may either apologize, explain that you lost your way and leave through either the door in the west (turn to **303**) or south (turn to **392**) walls, or alternatively you may try to talk to the old man. If you want to talk to him, you can either be pleasant (turn to **377**) or you can *demand* that he answer your questions (turn to **366**).

**342**

You find no secret passages, but as you press the wall, you hear a click. You feel dizzy and slump to the ground. When you come to, you do not recognize your surroundings. Turn to **354**.

**343**

During your adventure, you will have come across various keys and should have collected some of these. You may now use three of these keys to try to open the locks on the chest.

Each key is identified with a number. To determine whether you have the right keys, add their three numbers together. Now turn to the reference which has the same number as this total, where you will discover whether you have used the correct keys.

If you do not have three numbered keys, this is the end of your journey. You sit on the chest and weep as you realize that you will have to explore the mountain once more in order to find the keys.

Note: References 1–273 are in Part One of this adventure (see *Warlock 1*).

**344**

His booming voice calls out, 'Poor fool. Do you think you could match my power with your puny weapon?' You continue with determination. 'If it is a simple brawl you want, stranger, then I shall give you your last!' and with these words, he vanishes and reappears behind you. You swing round to face him and the fight starts. But this is a battle to the death. There is no escaping here.

WARLOCK SKILL 11 STAMINA 18

If you win, turn to **396**.

**345**

As you search the body, you try to avoid looking at the terrible face, grey and decomposing. Maggots crawl from its nose and mouth. You jump back startled when its eyes suddenly flick open! Just in time you avoid a vicious slash from its long sharp fingernails. It quickly springs to its feet and eyes you with a sadistic leer spreading across its mouth. Turn to **384**.

**346**

The luck of the cards may or may not be with you. You have two choices.

You may leave all luck to the cards. Throw two dice. If the number is even, then you lose this number of Gold Pieces or all your Gold if you don't have enough. If the number is odd, then you win this number of Gold Pieces.

Alternatively, you may use your LUCK to help you win. *Test your Luck*. If you are Lucky, throw two dice to see how many Gold Pieces you win. If you are Unlucky, throw two dice to see how many Gold Pieces you lose.

Make the appropriate alterations on your Adventure Sheet. If you won, you may add 2 LUCK points for your good fortune. When this is done, turn to **339**.

**347**

Turn to **182**.

**348**

You are at a three-way junction.

To go north Turn to **378**  
To go east Turn to **297**  
To go south Turn to **340**

**349**

You walk a few metres down the passage and find yourself at a dead end. You may either return to the crossroads (turn to **331**) or investigate the end of the passage (turn to **296**).

**350**

Resolve your battle:

DRAGON SKILL 10 STAMINA 12

If you win, turn to **371**.

**351**

The door opens into an east-west passage, which turns north after several metres. To follow this direction, turn to **277**. If you decide against going through the door, turn to **329**.

**352**

You follow a long, narrow passageway which goes south, then east, then south again until you eventually find yourself at a crossroads. Turn to **331**.

**353**

Make sure you have noted the reference as instructed. You will turn to that reference after dealing with the creature you are about to encounter.

Your tappings and scrapings at the rock face as you search for secret doors and passageways resound through the dungeon corridors. Various creatures roam freely through the underworld and your noises have just attracted the attentions of one of the following monsters.

Roll one die. Consult the table below to find out what has come to investigate. Fight the creature as normal. Wandering monsters never carry any treasure. If you defeat this monster, return to the reference you have noted.

Die roll	Creature	SKILL	STAMINA
1	GOBLIN	5	3
2	ORC	6	3
3	GREMLIN	6	4
4	GIANT RAT	5	4
5	SKELETON	6	5
6	TROLL	8	4

**354**

You are standing at a bend in the passage where you may go either west or south.

To go west Turn to **308**  
To go south Turn to **305**

If you want to check for secret passages on the way westwards Turn to **285**

If you want to check for secret passages as you go south Turn to **386**



**355**

You find a secret door which opens into the bend where two passageways meet. To the north a short passage runs into a dead end, and to the east, the passageway reaches a crossroads. If you will step through this secret door into the passageway, turn to **365**. If you decide against going through the secret door, close it and return down the passage to the crossroads – turn to **359**.

**356**

The old man looks at you, accepts your greetings and bids you sit down. You sit at the table and notice that he is glaring at you. His piercing stare is becoming hypnotic, but you realize this and break eye contact. He opens his mouth to speak and to your amazement, instead of an old man's voice the whole room resonates to a powerful voice which seems to be coming from the walls themselves. You throw a glance back at the man and can see him changing before your very eyes. He is of imposing height. His tattered old rags have become robes of velvet and gold. His black eyes are fixed directly on yours. He has been expecting you . . .

Turn to **358**.

**357**

You are standing at the north end of a short north-south passage. You are at a dead end. To investigate the wall, turn to **337**. To go southwards, turn to **365**.



**358**

The battle will call upon all your reserves of strength and cunning. Your adversary has disappeared, and now stands at the far end of the room in front of a door with two locks. How will you approach him:

- Grip your sword firmly and advance towards him? Turn to **344**
- Look through your backpack for a weapon to use? Turn to **282**
- Look around the room for another means of attack or defence? Turn to **389**

**359**

You are at a crossroads.

- To go north Turn to **283**
- To go south Turn to **320**
- To go east Turn to **336**
- To go west Turn to **385**

**360**

You are standing in a narrow corridor. Behind you is a secret door to the east. Ahead of you is a crossroads. To go through the door, turn to **361**. To walk to the crossroads, turn to **331**.

**361**

You are standing in a north-south passage. To the north you can see a passage off to the east. To investigate, turn to **305**. To the south, the passage turns westwards. You may go to the southern end of the passage by turning to **391**. In the west wall in front of you is a secret door. To go through this, turn to **360**.

**362**

As you try the walls up the passageway, a secret door opens up along the west wall. Turn to **361**.

**363**

The passageway goes west and then south. Finally you come to a stop at a dead end. You may return to the three-way junction and go east (turn to **313**) or north (turn to **329**), or you may investigate the dead end (turn to **292**).

**364**

As you push the knob, a small stone doorway slides open. You can either ignore it and return to the junction (turn to **399**) or you can climb through (turn to **373**). You must make your decision quickly, as the door shuts of its own accord in a minute's time.

**365**

You are standing in the corner of a bend in the passage. To the north the passage ends in a dead end. To investigate this, turn to **357**. To go eastwards, turn to **308**.

**366**

He shrieks and hides behind his desk. He is terrified of your aggressive manner. His squeaky little voice explains that he is the Mazemaster in charge of The Maze of Zagor. You talk to him and reassure him that you mean no harm and he eventually comes out from behind the desk. He sits down and as his confidence returns, a strange thing happens. His manner becomes firm and self-assured. He refers to a book, points his finger and the book slips from the shelf and floats on to the desk in front of him. You deduce that he is a Wizard of some power, perhaps even the dungeon Master himself, come to investigate you. You ask him the way out of the maze. He tells you to leave by the south door, walk past

a door on your right until you can go no further and turn left. Go over a crossroads and turn left at the next one.

- If you take his advice, leave through the south door and keep going until you reach the second crossroads Turn to **308**
- If you leave through the south door but intend to make your own way round Turn to **392**
- If you leave via the west door Turn to **303**

**367**

You load the bow and fire, but despair as the arrow flies through the air directly at him, stops centimetres from his chest and falls to the floor. He looks up and smiles at you with an evil, gloating smile.

What can you do:

- Draw your sword and advance? Turn to **344**
- Try something else from your backpack? Turn to **282**

**368**

The Warlock's laugh resonates in his chamber. 'We will see which of us is the mouse!' he cries, and he holds his hand in the air. As he snaps his fingers, a blue flame streams from his hand at you. Lose 3 STAMINA points. You will have to try something else:

- Draw your sword and advance Turn to **344**
- Try something else from your backpack Turn to **282**

**369**

You swallow some of the liquid (turn to **327**).

**370**

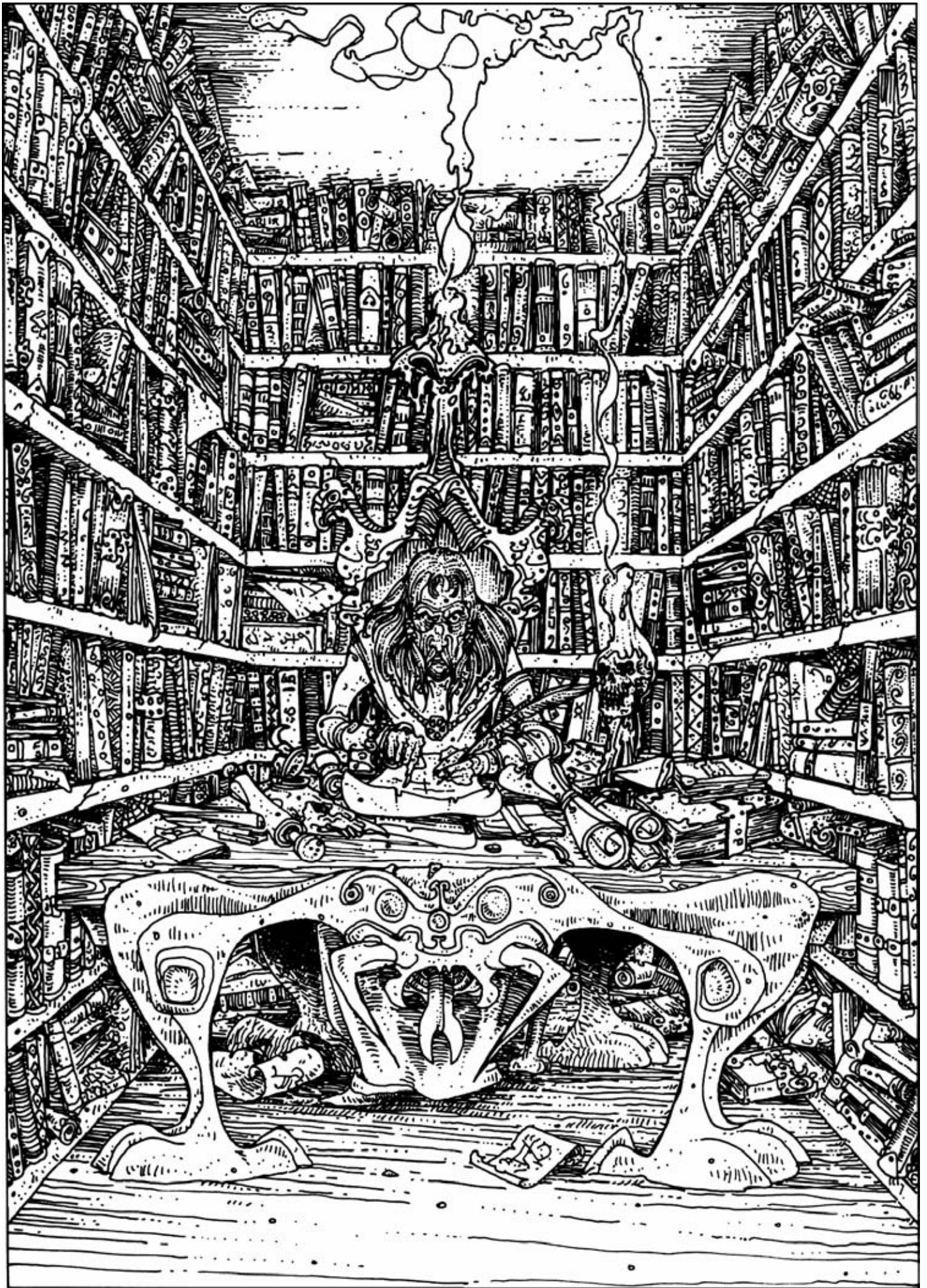
At the top of the stairs the passage turns sharply to the east. As you pause to get your bearings, you hear a creaking in the rock behind you. You spin round in time to see a heavy portcullis drop to seal off the passageway behind you. Your only way now is forward! You may either press on forward (turn to **304**) or may check the walls for secret passages (turn to **295**).

**371**

Safe for the moment, you investigate the cavern and find a passageway which continues to the west. Turn to **274**. You may rest and eat Provisions before you continue, and add 3 LUCK points for defeating the Dragon.

**372**

You enter a large square room. In the centre of the room is a grey-haired old man sitting at a desk. His desk is covered in papers and parchments of various sorts and he holds a long quill pen. He is surrounded by books. Thousands of them line the shelves around the walls, from floor to ceiling. As you enter he looks up at you. Will he recognize you? If you have been in this room before, turn to **284**: if not, turn to **341**.



**373**

You are at the south end of a north-south passageway – at a dead end. If you go northwards you will reach a crossroads. Turn to **316**.

**374**

The parchment is well worn and almost illegible. It is a map of some sort, headed 'The Maze of Zagor'. You can make little sense of it, although a room to the north is marked '... GER' and another to the east is marked 'SM... P... LE'.

You fold up the map and put it in your pocket. If you have not yet tested the liquid and wish to do so, turn to **369**. Otherwise, you can make your way northwards (turn to **334**).

**375**

You reach into your backpack for the stick only to find it split in two pieces! It has broken during your adventure. What else can you try:

Draw your sword and advance? Turn to **344**  
Try something else from your backpack? Turn to **282**

**376**

You may collect all the copper pieces on the table. They are worth a total of 4 Gold Pieces. Then you can leave through the door. Turn to **291**. You may pause to eat Provisions, and you may add 3 LUCK points.

**377**

He is enraged by your pleasantries. He waves his hand in the air, mumbles a few strange syllables and then points at you. You feel your head spinning and pass out. You awake in a dead-end passage. Turn to **357**.

**378**

You walk up a long corridor, round a sharp hairpin bend at the top and finally along an east-west corridor, eastwards to a crossroads. Turn to **316**.

**379**

As you prepare to strike the box, the rumbling sound gets louder. You lift your sword high and prepare to strike. As your blade comes down on the box, a loud crack deafens you and, from one corner of the room, a small bolt of lightning darts through the air to the sword hilt, sending you reeling across the room.

*Test your Luck.* If you are Lucky, your sword has shattered and lies on the floor, but you managed to release your grip just before the lightning struck. If you are Unlucky, your charred remains have formed a small black outline on the floor. Next time, do not try to strike the chest! If you were Lucky, you may try to use keys from your backpack. Turn to **343**.

**380**

You walk a short distance south and find yourself at a crossroads. Turn to **331**.

**381**

The door opens and you find yourself in a small, smoke-filled room. Sitting in the room around a wooden table are four tiny men, each about one metre tall, but all are apparently fully mature, with weathered skin and long, bushy beards. They are cursing, laughing and joking as they play a card game. Each one is leaning back on his tiny chair, puffing a long clay pipe. On the table are a number of copper coins and four mugs of ale.

As you walk in, their merriment slops. They are on their guard but don't appear to be too dangerous. One stands up and makes some comment about your lack of manners, not knocking before you came in. The others nod their agreement. Do you:

- Chat to them and try to befriend them? Turn to **339**
- Apologize, bow and leave the room? Turn to **291**
- Offer to join in their card game? Turn to **323**
- Draw your sword and go for the leader? Turn to **287**

If you have already been in this room, you find it empty. Turn to **291**.



**382**

You hold the Eye up in front of him and the jewel gives off a dull glow. You point it towards him and he shrieks! He backs away into a corner and a beam of light shoots from the jewel. As it falls on him he sinks to the floor and a remarkable transformation takes place. He starts to shrivel and grow visibly old in front of you. His skin wrinkles and cracks and he slowly becomes an amorphous heap in the corner. After some moments, the jewel stops glowing and you approach the lifeless bundle of cloth; his robes are all that remain. Turn to **396**.

**383**

You find no secret passageways. You are careful not to make too much noise in case you attract any wandering creatures. You stop and listen but cannot hear anything. You return to the crossroads. Turn to **316**.

**384**

The creature now standing before you is a semi-decayed man. His quick eyes dart from side to side watching you. His long tongue flashes out with a hissing noise. His teeth and nails are sharp and he doesn't seem to be afraid of your weapon. He is a GHOUL!

GHOUL SKILL 8 STAMINA 7

He has the ability to paralyse you if he scores four separate wounds on you during this battle, so beware! If you defeat him, turn to **390**. If he kills or paralyzes you, turn to **310**.

**385**

You travel westwards for several paces, then the passage turns to the north. Some way up, you reach a junction. You may go south again (turn to **330**) or west (turn to **297**). To the north, the passage ends shortly at a dead end. If you wish to go up here, turn to **398**.

**386**

You find no secret passages. However, your rummaging attracts the attentions of something sinister... Turn to **353** to discover what has appeared in the passageway in front of you. Fight this monster.

If you defeat the creature, you can continue up the passageway by turning to **301**. Write down **301** so you will know where to go.

**387**

One by one all the keys click and turn in the locks. You have placed them all correctly! As the last key turns, the lid of the chest comes free and you open it. Turn to **400** to see what lies within.

**388**

You are at a three-way junction.

- To go east Turn to **313**
- To go west Turn to **363**
- To go north Turn to **329**

**389**

*Test your Luck.* If you are Lucky, turn to **289**. If you are Unlucky, turn to **328**.

**390**

The Ghoul twitches and dies at your feet. You search its body and find little of interest. A couple of earrings, worth 1 Gold Piece between them, are in one of its pockets. You may take these. If you haven't already searched the first body, you do so and find 5 Gold Pieces, which you may also take. You may also stop here, rest and eat Provisions.

You can add 2 LUCK points for killing the Ghoul. Now you may either press on northwards (turn to **334**) or search the second body (turn to **393**).

### 391

You are at the south end of a north-south corridor. Looking northwards, you can see a passage coming off from the east wall. Do you want:

- To go up to this northward passage? Turn to **305**
- To check for secret passages as you walk northwards? Turn to **362**
- To go south, following a bend to the west? Turn to **304**

### 392

You are in a north-south corridor. You may go either northwards through a large wooden door (turn to **372**) or south (turn to **329**).

### 393

You search the pockets of the other body and find 8 Gold Pieces, a bottle of liquid and an old piece of parchment. You may take these items. To read the parchment, turn to **374**. To test the liquid, turn to **369**.

### 394

The door opens to reveal a small, dimly lit room. The walls are hung with ornate curtains, laced in silver and gold. A single flame burns in one corner, throwing light on a low table in the middle of the floor. On this table is a large chest. You step up to investigate the chest and from all around, yet from nowhere, a mysterious sound fills the room. It sounds like the rumbling of thunderclouds preparing to make storm.

You approach the chest and can see that it is held shut by three locks. As you approach, the noise gets louder. Will you:

- Hack at the box with your sword to try to split it open? Turn to **379**
- Search through your backpack to see if you can find keys to fit? Turn to **343**

### 395

You set off south along a cobbled passageway. It swings west, then south, then west again until you find yourself at a three-way junction.

- To go north Turn to **329**
- To go west Turn to **363**
- To go back east Turn to **313**

### 396

With the Warlock now defeated, you know your quest is almost over. You approach the door with two locks. There are no keys around. You retrieve two keys from your backpack and try them in the locks. They turn! You open the door and peer round. Turn to **394**. If you have no keys, you may try to break

down the door, and this you will do at the cost of almost all your STAMINA. Reduce your STAMINA by 5 and enter the room. Turn to **394**.

### 397

You pull the lever and, with a great groaning noise, the rock face in front of you and the ground you are standing on start to move. As if you were on a giant rotating table, you spin round until you stand on the *other* side of a rock face in a north-south passage. Will you go north (turn to **312**) or south (turn to **380**)?

### 398

You feel around the rock face at the end of the passage. One rock comes free and reveals a small knob with a handle on the end. Will you push it (turn to **364**) or pull it (turn to **278**)?

### 399

You are at a junction where you may go north (turn to **398**), although this passage ends shortly in a dead end. You may go west (turn to **297**) or you may go south (turn to **330**).

### 400

**Your quest is over!**

The Warlock of Firetop Mountain is no more and you are now the owner of the Sorcerer's



riches. At least a thousand Gold Pieces, jewellery, diamonds, rubies and pearls are in the chest. Hidden under these you will find the Warlock's spell book and as you leaf through the pages, you realize that this tome is probably more valuable than all the treasure. Instructions are given for the control of all the secrets – and the creatures – of Firetop Mountain. With this book, unlimited power is yours and the safety of your return to the village is ensured. Or, if you would prefer, you could remain as master of the domain of Firetop Mountain . . .





## How to fight creatures of the Ice Caverns

Before embarking on your adventure, you must first determine your own strengths and weaknesses. You have in your possession a sword and a backpack containing Provisions (food and drink) for the trip. You have been preparing for your quest by training yourself in swordplay and exercising vigorously to build up your stamina.

To see how effective your preparations have been, you must use the dice to determine your initial SKILL and STAMINA scores. On pages 24–5 there is an *Adventure Sheet* which you may use to record the details of an adventure. On it you will find boxes for recording your SKILL and STAMINA scores.

You are advised either to record your scores on the *Adventure Sheet* in pencil, or make photocopies of the page to use in future adventures.

### Skill, Stamina and Luck

Roll one die. Add 6 to this number and enter this total in the SKILL box on the *Adventure Sheet*.

Roll both dice. Add 12 to the number rolled and enter this total in the STAMINA box.

There is also a LUCK box. Roll one die, add 6 to this number and enter this total in the LUCK box.

For reasons that will be explained below, SKILL, STAMINA, and LUCK scores change constantly during an adventure. You must keep an accurate record of these scores and for this reason you are advised either to write small in the boxes or to keep an eraser handy. But never rub out your *Initial* scores. Although you may be awarded additional SKILL, STAMINA, and LUCK points, these

totals may never exceed your *Initial* scores, except on very rare occasions, when you will be instructed on a particular page.

Your SKILL score reflects your swordsmanship and general fighting expertise; the higher the better. Your STAMINA score reflects your general constitution, your will to survive, your determination and overall fitness; the higher your STAMINA score, the longer you will be able to survive. Your LUCK score indicates how naturally lucky a person you are. Luck – and magic – are facts of life in the fantasy kingdom you are about to explore.

### Battles

You will often come across pages in the book which instruct you to fight a creature of some sort. An option to flee may be given, but if not – or if you choose to attack the creature anyway – you must resolve the battle as described below.

First record the creature's SKILL and STAMINA scores in the first vacant Monster Encounter Box on your *Adventure Sheet*. The scores for each creature are given in the book each time you have an encounter.

The sequence of combat is then:

1. Roll both dice once for the creature. Add its SKILL score. This total is the creature's Attack Strength.
2. Roll both dice once for yourself. Add the number rolled to your current SKILL score. This total is your Attack Strength.
3. If your Attack Strength is higher than that of the creature, you have wounded it. Proceed to step 4. If the creature's Attack Strength is higher than yours, it has wounded you. Proceed to step 5. If both

Attack Strength totals are the same, you have avoided each other's blows – start the next Attack Round from step 1 above.

4. You have wounded the creature, so subtract 2 points from its STAMINA score. You may use your LUCK here to do additional damage (see opposite).
5. The creature has wounded you, so subtract 2 points from your own STAMINA score. Again you may use LUCK at this stage (see opposite).
6. Make the appropriate adjustments to either the creature's or your own STAMINA scores (and your LUCK score if you used LUCK – see opposite).
7. Begin the next Attack Round by returning to your current SKILL score and repeating steps 1–6. This sequence continues until the STAMINA Score of either you or the creature you are fighting has been reduced to zero (death).

### Escaping

On some pages you may be given the option of running away from a battle should things be going badly for you. However, if you do run away, the creature automatically gets in one wound on you (subtract 2 STAMINA points) as you flee. Such is the price of cowardice. Note that you may use LUCK on this wound in the normal way (see opposite). You may only *Escape* if that option is specifically given to you on the page.

### Fighting More Than One Creature

If you come across more than one creature in a particular encounter, the instructions on that page will tell you how to handle the battle. Sometimes you will treat them as a single monster; sometimes you will fight each one in turn.

## Luck

At various times during your adventure, either in battles or when you come across situations in which you could either be lucky or unlucky (details of these are given on the pages themselves), you may call on your LUCK to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are unlucky, the results could be disastrous.

The procedure for using your LUCK is as follows: roll two dice. If the number rolled is equal to or less than your current LUCK score, you have been Lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been unlucky and you will be penalized.

This procedure is known as *Testing your Luck*. Each time you *Test your Luck*, you must subtract one point from your current LUCK score. Thus you will soon realize that the more you rely on your LUCK, the more risky this will become.

### *Using Luck in Battles*

On certain pages of the book you will be told to *Test your Luck* and will be told the consequences of your being lucky or unlucky. However, in battles, you always have the option of using your LUCK either to inflict a more serious wound on a creature you have just wounded, or to minimize the effects of a wound the creature has just inflicted on you.

If you have just wounded the creature, you may *Test your Luck* as described above. If you are Lucky, you have inflicted a severe wound and may subtract an extra 2 points from the creature's STAMINA score. However, if you are Unlucky, the wound was a mere graze and you must restore 1 point to the creature's STAMINA (i.e. instead of scoring the normal 2 points of damage, you have now scored only 1).

If the creature has just wounded you, you may *Test your Luck* to try to minimize the wound. If you are Lucky, you have managed to avoid the full damage of the blow. Restore 1 point of STAMINA (i.e. instead of doing 2 points of damage it has done only 1). If you are Unlucky, you have taken a more serious blow. Subtract 1 extra STAMINA point.

Remember that you must subtract 1 point from your own LUCK score each time you *Test your Luck*.



## Restoring Skill, Stamina and Luck

### *Skill*

Your SKILL score will not change much during your adventure. Occasionally, a page may give instructions to increase or decrease your SKILL score. A Magic Weapon may increase your SKILL, but remember that only one weapon can be used at a time! You cannot claim 2 SKILL bonuses for carrying two Magic Swords. Your SKILL score can never exceed its *Initial* value unless specifically instructed.

### *Stamina and Provisions*

Your STAMINA score will change a lot during your adventure as you fight monsters and undertake arduous tasks. As you near your goal, your STAMINA level may be dangerously low and battles may be particularly risky, so be careful!

Your backpack contains enough Provisions for five meals. You may rest and eat at any time except when engaged in a Battle. Eating a meal restores 4 STAMINA points. When you eat a meal, add 4 points to your STAMINA score and deduct 1 point from your Provisions. A separate Provisions Remaining box is provided on the *Adventure Sheet* for recording details of Provisions. Remember that you have a long way to go, so use your Provisions wisely!

Remember also that your STAMINA score may never exceed its *Initial* value unless specifically instructed on a page.

### *Luck*

Additions to your LUCK score are awarded through the adventure when you have been particularly Lucky. Details are given on the pages of the book. Remember that, as with SKILL and STAMINA, your LUCK score may never exceed its *Initial* value unless specifically instructed on a page.

You will start your adventure with a bare minimum of equipment, but you may find or buy other items during your travels. You are armed with a sword and are dressed in leather armour. You have a backpack to hold your Provisions and any treasures you may come across.

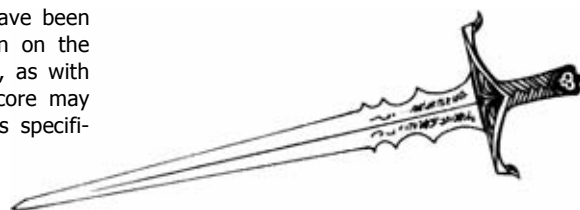
There is one true way through the ice caverns and it will take you several attempts to find it. Make notes and draw a map as you explore – this map will be invaluable in future adventures and enable you to progress rapidly through to unexplored sections.

Not all areas contain treasure; many merely contain traps and creatures which you will no doubt fall foul of. There are many 'wild goose chase' passages and while you may indeed progress through to your ultimate destination, it is by no means certain that you will find what you are searching for.

You will realize that entries make no sense if read in numerical order. It is essential that you read only the entries you are instructed to read. Reading other entries will only cause confusion and spoil the fun!

The one true way involves a minimum of risk and any player, no matter how weak on initial dice rolls, should be able to get through fairly easily.

May the luck of the gods go with you on the adventure ahead!





# ADVENTURE SHEET

SKILL

*Initial  
Skill =*

STAMINA

*Initial  
Stamina =*

LUCK

*Initial  
Luck =*

ITEMS OF  
EQUIPMENT  
CARRIED

GOLD

JEWELS

POTIONS

PROVISIONS  
REMAINING







## MONSTER ENCOUNTER BOXES

<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>
<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>
<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>
<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>	<i>Skill =</i> <i>Stamina =</i>





## BACKGROUND

Winters in northern Allansia are always cruel and bitter. The snow falls thick and the icy wind blows hard, chilling everybody to the bone. For the past few weeks you have been hired by a merchant called Big Jim Sun to protect his trading caravans as they roll their way slowly north to the frozen outposts. The horse-drawn carts are laden with cloth, utensils, weapons, salted meats, spices and tea, which are traded for furs and ivory carvings made from mammoths' tusks. Big Jim is not usually worried about travelling north, as bandits only attack his caravans on the return journey – he is not alone in recognizing the value of the northern goods.

On this particular trip you are walking ahead of six carts across a frozen lake. In the distance you can see the snow-capped peaks of the Icefinger Mountains jutting out of low cloud. Your destination lies at the base of the mountains where the Northmen meet to trade. Snow is falling, but not too heavily. You stop to prod the ice with your sword to make sure it can bear the weight of carts, when suddenly the shrill call of a hunting horn breaks the silence. You stand up and run back to the carts to talk to Big Jim. He is sitting next to the driver of the second cart, puffing on a long briar pipe. A huge man, with a great bushy beard, Big Jim is obviously a man to be reckoned with. His bright blue eyes scan the horizon, searching for signs of life. In a deep voice he says, 'Sounds like it came from the outpost. Reckon you better go and investigate. Could be trouble. And get back quick.'

You set off straight away towards the outpost at the base of Icefinger Mountains. You arrive two hours later at a scene of ugly carnage. The snow is red with blood and all the wooden huts are smashed and torn down. Six men lie dead, their bodies slashed, their axes at their sides in the snow. Judging by the size of the footprints, the creature that attacked the outpost must have been enormous. There is nothing you can do for the unfortunate Northmen so you head back towards Big Jim's caravan to report the news. You reach them in an hour, just as the daylight is fading, and relate the terrible events that have befallen the outpost. Big Jim orders the carts to be drawn into a circle to protect his men during the night. A large fire is built in the centre of the circle and you sit down beside it to talk to Big Jim. Everybody is nervous and a guard is posted to watch for signs of movement outside. In a low voice, Big Jim asks you if you will hunt the terrible creature, for otherwise his business will be ruined forever. You smile and reply that you will track down the beast, but only for a purse of 50 Gold Pieces. Big Jim's jaw drops open, and it takes a great deal of persuasion

before he agrees to your demand. The snow finally stops falling as you settle down for the night; sleep is a long time coming, for your mind is active with thoughts of the impending hunt.

When you wake just after dawn, the fire is reduced to dying embers. Wisps of smoke rise gently into the morning mist and not a sound is to be heard. You walk over to where Big Jim is sleeping and tap him on the shoulder. He wakes with a start and you tell him that you are setting off and hope to be back later in the day. You wave to the guard as the snow starts to fall again, and make your way back to the outpost.





## 1

By the time you reach the outpost again, the bodies are blanketed with snow and the beast's footprints are covered over. The visibility is poor as you set off towards the mountains where you hope to find the abominable killer beast. The snow is soft on the mountain and you sink in up to your knees as you climb slowly up. You soon find yourself at the edge of a crevasse which is spanned by an ice bridge. If you wish to cross the crevasse by the ice bridge, turn to **117**. If you would rather walk round the crevasse, turn to **189**.

## 2

You lie down over the edge of the pit and tell the Dwarf to grab your arm. Much to the annoyance of the spectators above, the Dwarf escapes from the pit. You run together back to the junction where the Dwarf turns right. You tell the Dwarf that you intend to carry straight on to find the Snow Witch, as turning right will lead you to the hall of worship. The Dwarf tells you that he must escape quickly and return to his village now that he is free. He thanks you for helping him and hands you a leather bag before running off. Before he disappears, he turns and shouts, 'Beware the White Rat'. You open the leather bag and find a sling and three iron balls. You pack them away and set off along the tunnel (turn to **107**).

## 3

You soon arrive at the fork in the tunnel that the Mountain Elf mentioned and, deciding to take his advice, you enter the tunnel to your right (turn to **18**).

## 4

The Gnome does not wait to end up like the Neanderthal and runs out of the cave shouting for help. If you wish to search through the cupboards and risk the Gnome returning with reinforcements, turn to **52**. If you would rather leave the cave immediately, turning left into the tunnel, turn to **115**.

## 5

Before you stands a CRYSTAL WARRIOR, one of the Snow Witch's personal guardians who has been sent to deal with you. He is made of quartz which has been animated by the Snow Witch's sorcery. Edged weapons will not harm the Crystal Warrior – your sword is useless! If you possess a warhammer you may succeed in smashing the Crystal Warrior to pieces.

CRYSTAL WARRIOR SKILL 11 STAMINA 13

If you do not possess a warhammer, turn to **113**. If you win, turn to **164**.

## 6

Outside again in the deep snow, you set off on your trek up the mountainside, following the footprints in the snow (turn to **37**).



## 7

As soon as you step into the tunnel, an iron grille drops down behind you, barring your retreat. It is impossible to lift and there is nothing you can do but find out what lies at the end of the tunnel. You soon arrive at another iron grille which blocks your way forward. Beyond the grille the tunnels turn left. On the wall opposite, you see a knob which you realize must be pressed to lift the iron grille. Unfortunately it is beyond your reach, even if you stretch out with your sword. If you have one or more daggers, turn to **50**. If you have no daggers, turn to **109**.

## 8

You search through the clothing of the Goblins and find some salted fish, a candle

and 2 Gold Pieces, which you decide to keep. Both Goblins are wearing metal collars around their necks which you cannot remove. Taking the dagger from the Goblin you slew, you cut hand- and toe-holds into the side of the pit and haul yourself up. Picking up your sword, you decide which way to head, wondering if there are any more traps further down the tunnel. If you wish to continue down it, turn to **25**. If you would rather walk back to where the tunnel forked and turn left along the other branch, turn to **135**.

## 9

You manage to keep control of your mind and pick up the stick again. This time you thrust it at the Snow Witch's heart with even more determination (turn to **31**).

**10**

Now that the snow has stopped falling, the sky is clear and blue. The air is cold and crisp and the snow crunches beneath your feet. Slowly you make your way up the mountain-side looking for the cave entrance marker left by the fur trapper. Suddenly you hear a distant rumbling from above – the all-too-familiar sound of an avalanche. *Test your Luck.* If you are Lucky, turn to **126**. If you are Unlucky, turn to **114**.

**11**

Your escape plan has failed and you are trapped inside the mountain tunnels. You know it will not be long before the Snow Witch's guards will discover you and condemn you to a life of slavery. You have failed in your mission.

**12**

The front door of the hut is frozen shut and you have to batter it with your shoulder to open it. There is only one room inside the hut, containing the belongings of a fur trapper. Traps, furs and sacks are stacked in a corner of the room. A wooden bed, a table and chair and some cooking utensils show signs of recent use, and the ashes in the fire are still warm. If you wish to put some logs on the fire and warm up the cold stew in one of the pans, turn to **89**. If you would rather leave the hut and continue your quest, turn to **148**.

**13**

The Genie appears, hovering above the Crystal Warrior. He snaps his fingers and you immediately become invisible. The Crystal Warrior punches the air with his rough quartz fists, but you are able to slip by him unnoticed. By the time the invisibility spell wears off, you are well away from your adversary. Further on, the tunnel ends at a T-junction. If you wish to go left, turn to **96**. If you wish to go right, turn to **41**.

**14**

You draw your sword and head down the tunnel. Two GOBLINS with ugly faces run into view, both wearing glowing metal collars around their necks. They see you and advance, snarling, with daggers drawn.

	SKILL	STAMINA
First GOBLIN	5	5
Second GOBLIN	5	4

Fight them one at a time in the narrow tunnel. If you win, turn to **87**.

**15**

As soon as you touch your sword, the MINSTREL starts to play a strange, high-pitched melody. You are immediately paralysed by the magic notes and can only watch helplessly as the Minstrel reaches into one of the pots to pull out a metal collar, an obedience collar, which he fits round your neck; you will serve the Snow Witch for the rest of your life!

**16**

The wounded Mountain Elf calls out for mercy. If you wish to slay him, turn to **42**. If you wish to spare his life, turn to **108**.

**17**

You pull down the hood of your cloak as far as possible over your face and walk towards the tunnel exit to your right. *Test your Luck.* If you are Lucky, turn to **84**. If you are Unlucky, turn to **132**.

**18**

Further ahead, in the left-hand wall of the tunnel, you see a gap. You walk up to it and peer round to see a cave in which a Neanderthal is stripping the skin off a moose, making it ready for the large simmering stew-pot behind him. He is working very slowly and is being yelled at by the Gnome cook who is wearing a white apron and waving a wooden spoon in the air. If you wish to enter the crude kitchen, turn to **71**. If you would rather creep past the entrance, turn to **175**.



**19**

The Zombie picks up a club from behind the door and shuffles forward to fight you.

ZOMBIE SKILL 6 STAMINA 6

If you win, turn to **66**. You may *Escape* after two Attack Rounds by running back to the junction and going straight on down the tunnel (turn to **96**).

**20**

The man nods his head and tells you to follow him. He walks towards the left-hand exit and points down the tunnel, telling you that the Snow Witch's chamber is at the end. If you wish to walk into the tunnel, turn to **63**. If you would rather draw your sword to attack him, turn to **44**.



**21**

You are unable to move out of the path of the dagger quickly enough and it cuts a deep gash in your side. Lose 2 STAMINA points. You have no time to recover as the Goblin raises his arm to strike again. You must fight him barehanded.

GOBLIN SKILL 5 STAMINA 5

During each Attack Round you must reduce your Attack Strength by 3, as you are without your sword. If you win, turn to **81**.

**22**

Flicking up the clasp which keeps the book shut, a tiny hidden needle grazes your finger. There is poison on its tip to overcome unwary thieves. Lose 4 STAMINA points. If you are still alive, you may open the book (turn to **60**) or, if you have not done so already, you may:

- Blow the flute Turn to **36**
- Read the runes on the stick Turn to **122**
- Smell the rose Turn to **150**

If you do not wish to do any of the above, you may leave the cave and turn left into the tunnel (turn to **115**).

**23**

As you draw your sword, the MOUNTAIN ELF lets out a shrill battle cry, pulls back his cloak and grips his sword.

MOUNTAIN ELF SKILL 6 STAMINA 6

If the Mountain Elf's STAMINA falls to 2, turn to **16**.

**24**

In the distance you can hear chanting voices; soon the tunnel ends at the entrance to a large cavern. Kneeling down before an ice effigy in the shape of a demon, with their hooded faces pressed to the ice floor in worship, are ten of the Snow Witch's followers. There are two exits from the cave, one straight ahead and one to your right. If you are wearing a cloak, turn to **116**. If you are not wearing a cloak, turn to **62**.

**25**

The tunnel continues for some distance before opening out into a circular cave. Another tunnel leads out of the cave directly opposite. You are suddenly met by a strange sight-there are two small pools in the floor with steam gently rising from them; protruding from one pool is the hilt of a sword and, from the other, the shaft of a spear. The frozen body of an Orc lies against the wall, its arm rigid and pointing towards the sword. As you approach the pools you see a rhyme carved in the ice floor which reads:

Sword or spear  
Strength or fear  
How to choose  
Win or lose

You stand and ponder the rhyme and decide what to do. Will you:

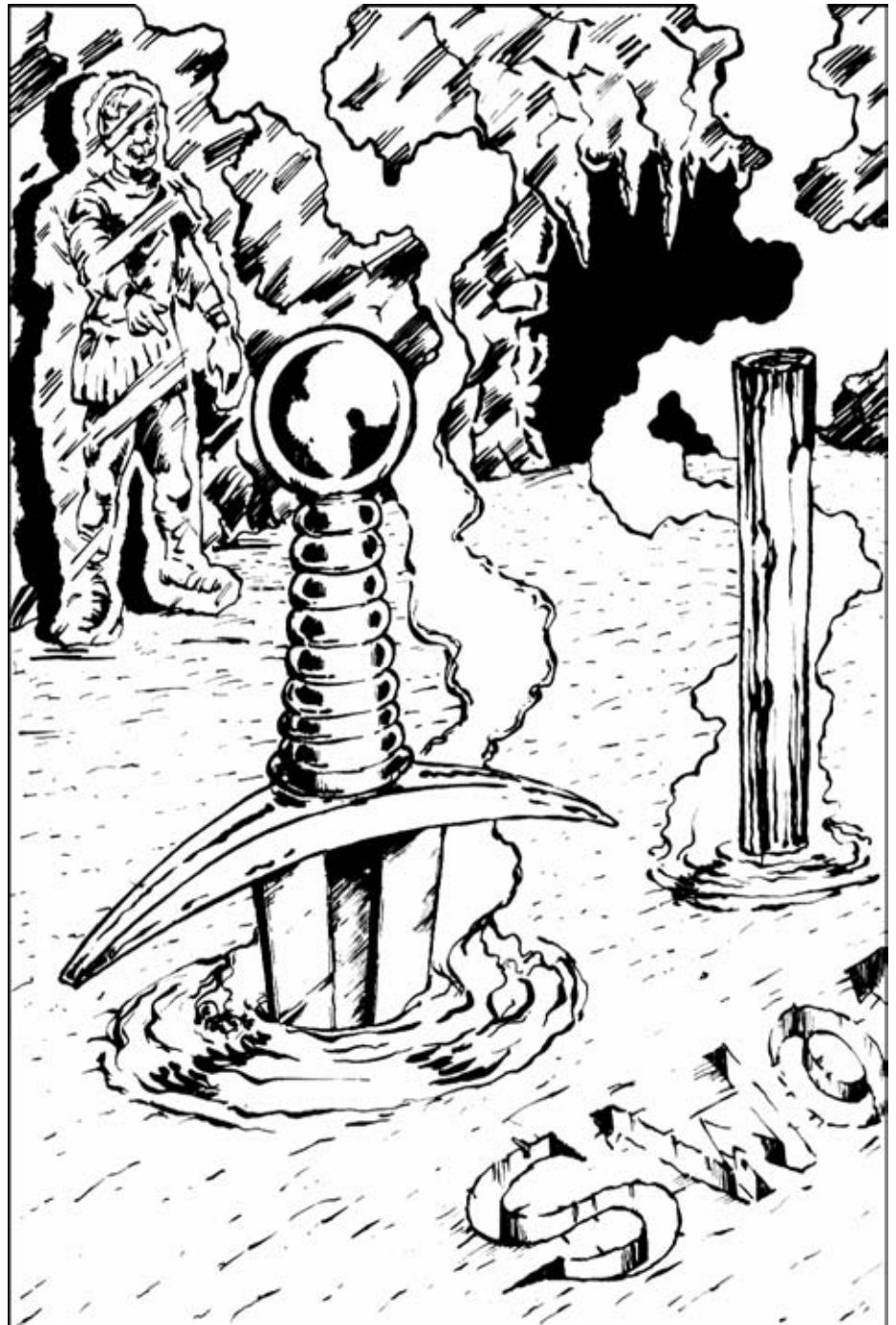
- Draw out the sword from its pool? Turn to **143**
- Pull out the spear from its pool? Turn to **91**
- Walk directly through the cave into the tunnel opposite? Turn to **136**

**26**

The blizzard has affected you badly. Your sword-hand is frostbitten and you are very weak. You will now have to use your other arm to fight. Lose 3 SKILL points and 4 STAMINA points. If you are still alive, turn to **155**.

**27**

The Illusionist laughs out loud – your sword merely cuts through one of his images, but his dagger plunges into your shoulder. Lose 2 STAMINA points. Turn to **104**.



28

As the Mountain Elf slumps onto the floor, his strange metal collar stops glowing. You wonder what is happening and decide to hurry down the tunnel (turn to 80).

29

The dagger just misses the knob, bouncing off the stone wall. If you have another dagger, turn to 154. If you do not possess another dagger, turn to 109.

30

You kneel down beside the fur trapper and turn him over slowly. His eyes are barely open and blood trickles down from the corner of his mouth. The wounds in his chest are deep and you realize that there is no hope of saving him. With great effort he reaches up and grabs you round the neck, pulling you down so that you can hear his dying words. He thanks you for trying to save him, and insists on telling you his long-kept secret. In terrible pain he struggles to whisper his story. He tells you that he has lived in the mountains for most of his life, hunting animals and trading their furs, but for the last five years he has been searching for the legendary Crystal Caves. These caves were cut out of a glacier by the followers of the Snow Witch, a beautiful yet evil sorceress who is trying to use her dark powers to bring on an ice age and rule supreme over the whole world. The entrance to the Crystal Caves is high up on this very mountain, open, but hidden by an illusion. The unfortunate fur trapper found it by accident only yesterday, when he saw one of the Snow Witch's warriors seemingly walk straight through an ice wall and disappear. The trapper left a piece of fur hanging over the entrance so that he could find it again the next day when he returned. Sadly, the Yeti has put an end to his hopes. He asks you to enter the caves to slay the vile Snow Witch and leave her followers without their leader. Legend has it that there are great treasures frozen into the wall of the Snow Witch's lair and these provide an ample reward.

The fur trapper suddenly grips you hard and then falls back into the snow, dead. You cover him with snow while you decide what to do; 50 Gold Pieces await you if you return with evidence of the Yeti's death to Big Jim Sun, but the thought of a quest through the Crystal Caves beneath Icefinger Mountains excites you and you decide to set off to find them (turn to 10).



31

The stake pierces the Snow Witch's heart and her death wail makes you shudder. She starts to decompose on the floor and is soon nothing but a pile of dust. You see a vague shape in the wall of ice at the end of the chamber, and decide to investigate (turn to 183).

32

The Snow Witch recoils from the garlic, giving you time to think. You know that a Vampire can only be killed by driving a stake through its heart. If you possess a carved rune stick, turn to 119. If not, turn to 173.

33

The Mountain Elf does not suspect that you are an intruder and you are able to walk casually past him (turn to 80).

34

You place an iron ball in the sling and twirl it around you; head before releasing it at the Frost Giant. Roll two dice. If the number of the total is the same or less than your SKILL score, turn to 74. If the total is higher than your SKILL score, turn to 159.

35

Neither of the Goblins releases the rope and both tumble headlong into the pit. Only one of the two picks himself up, the other remaining face-down on the ice floor. With blood streaming from his nose, the angry Goblin pulls a dagger from his belt and tries to stab you. In the confined space of the pit, you must defend yourself barehanded.

GOBLIN SKILL 5 STAMINA 4

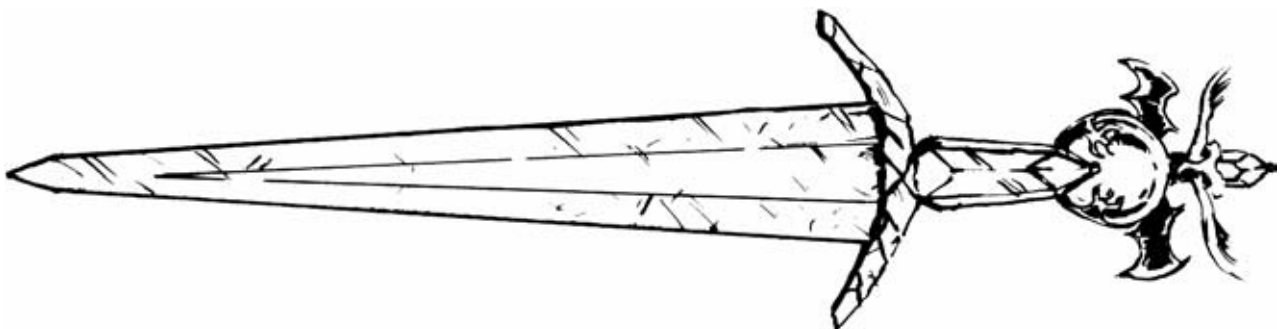
During each round of combat, you must reduce your Attack Strength by 3, as you are without your sword. If you win, turn to 8.

36

You blow into the flute and a jolly tune comes from it without your having to play a note. You decide to put the magic flute in your backpack. If you have not done so already you may:

Read the runes on the stick Turn to 122  
Smell the rose Turn to 150  
Read the book Turn to 22

If you do not wish to do any of the above, you may leave the cave and turn left into the tunnel (turn to 115).







**37**

The high altitude and thin atmosphere make you pant for breath as you continue your steady climb. Lose 1 STAMINA point. Suddenly you hear the cry of a human voice followed by a ferocious roar. Not far ahead up the slope you see a fur trapper fighting for his life against a gigantic bear-like beast with long white fur and sharp teeth protruding from its jaws. It is the killer beast that you have been hunting – the abominable YETI. You watch the unfortunate trapper being gashed by the Yeti's claws and falling face down in the snow. Incensed by the vicious attack, you scream at the Yeti and run through the snow to attack it (turn to **51**).

**38**

The Ice Demon crashes to the floor in a pile of broken ice. The Snow Witch's followers fall back in terror, afraid that you may now possess the Demon's powers. Add 1 LUCK point. Unchallenged, you are able to leave the cave by the tunnel exit (turn to **147**).

**39**

Both the daggers miss you, flying past on either side of your head. Add 1 LUCK point. You run on without stopping to look back (turn to **135**).

**40**

You are now wearing an Amulet of Courage. Add 2 SKILL points. If you have not done so already, you may:

- Blow the flute Turn to **36**
- Read the runes on the stick Turn to **122**
- Smell the rose Turn to **150**

If you do not wish to do any of the above, you may leave the cave and turn left into the tunnel (turn to **115**).

**41**

The tunnel ends at a wooden door which is locked. You press your ear to it and hear the sound of feet slowly shuffling across the floor. If you wish to knock on the door, turn to **146**. If you would rather return to the junction and head straight on, turn to **96**.

**42**

Continue your sword fight to the bitter end.

MOUNTAIN  
ELF SKILL 6 STAMINA 2

If you win, turn to **162**.

**43**

The followers pick you up and carry you over to a circle of ice, dyed blue, in which the effigy stands. Amid wails and wild shouting, they throw you into the blue circle. The effigy immediately jerks its frozen limbs into motion – you have unleashed the power of an ICE DEMON.

ICE DEMON SKILL 9 STAMINA 11

In addition to its normal attack, throw one die every Attack Round for the jet of freezing gas that shoots out from its nostrils. On a roll of 1, 2 or 3, the gas will hit you and reduce your STAMINA by 1 point, but on a roll of 4, 5 or 6, the gas will miss you. If you win, turn to **38**.

**44**

The ugly man sneers as you draw your sword; he rubs the prism and suddenly three identical images of himself appear, walking towards you with a dagger in the raised right hand. Two of the images must be illusions, but which one will you strike with your sword? Will you:

- Strike the man to your left? Turn to **99**
- Strike the man in the middle? Turn to **27**
- Strike the man to your right? Turn to **149**

**45**

The cold is almost unbearable. Your hands and feet are numb and you wonder if you will be able to grip your sword should danger arise. By the time the blizzard finally dies down, you realize that you should have taken shelter; one of your hands has become frostbitten. *Test your Luck.* If you are Lucky, turn to **110**. If you are Unlucky, turn to **26**.

**46**

You are now wearing a magic ring which will enable its wearer to resist the effects of freezing cold. Add 1 LUCK point. If you have not done so already, you may put on either the silver ring (turn to **168**) or the copper ring (turn to **98**). Alternatively, you may walk through to the next tunnel (turn to **127**).

**47**

You groan with pain and try to stand up. Looking up to see how far you have fallen, you are dismayed to see two ugly faces staring down at you. A rope is thrown down to you and you are ordered to throw your sword up to the GOBLINS before climbing up the rope. You are trapped in the pit and reluctantly comply with their orders. As you are about to climb, you notice that both the Goblins are holding the rope. If you wish to climb up, turn to **131**. If you wish to pull hard on the rope in an attempt to pull them down into the pit, turn to **180**.

**48**

The man you see before you is a Minstrel. He is wearing a green and purple checked tunic over his hose and continues to play his lute despite your intrusion. Two large clay pots are the only other contents of the cave. Will you:

- Attack him with your sword? Turn to **15**
- Ask him about his music? Turn to **79**
- Nod politely, leave the cave and continue along the tunnel? Turn to **24**

**49**

You walk past the entrance tunnel on your left and continue on down the main tunnel (turn to **86**).

**50**

You aim carefully between the iron bars and throw your dagger at the wooden knob. *Test your Luck.* If you are Lucky, turn to **78**. If you are Unlucky, turn to **29**.



**51**

Are you carrying a spear? If you are, turn to **129**. If you do not have a spear, turn to **160**.

**52**

The cupboards are full of pots, pans, bowls and spoons. One cupboard is locked and you have to prise it open with your sword. It contains the Gnome's personal possessions – a brass flute, a rune-carved wooden stick painted with blue and yellow hoops, an old withered rose and an old leather-bound book entitled 'The Secrets of Toads'. Will you:

- Blow the flute? Turn to **36**
- Read the runes on the stick? Turn to **122**
- Smell the rose? Turn to **150**
- Read the book? Turn to **22**
- Leave the possessions and turn left, back into the tunnel? Turn to **115**





**53**

As the White Dragon prepares to strike, you rub the copper ring vigorously. A warrior appears to fight for you. Roll one die to see which warrior you summon.

DIE	WARRIOR	SKILL	STAMINA
1	Knight	9	10
2	Barbarian	8	8
3	Dwarf	7	6
4	Elf	7	5
5	Ninja	6	6
6	Axeman	6	7

The warrior you summon will fight the White Dragon first.

WHITE DRAGON SKILL 12 STAMINA 14

If the warrior wins the fight, he will disappear immediately (turn to **133**). If he loses, you must continue to fight yourself. If you win, turn to **133**.

**54**

The great wall of snow sweeps you down the mountain. Your head smashes against a rock, knocking you unconscious. By the time the avalanche comes to a halt in a gully, you are buried deep under the snow. The Icefinger Mountains have claimed another victim.

**55**

The followers are a mixture of Goblins, Orcs and Neanderthals. As you make a run for it, the nearest two try to stop you. One cracks his whip, trying to wrap it round your legs, while the other takes aim to throw a hand dart at you. *Test your Luck*. If you are Lucky, turn to **88**. If you are Unlucky, turn to **124**.

**56**

The tunnel soon leads into another cavern where you see a huge white-bearded man wearing white furs lifting a wooden chest on to a high shelf. He is a FROST GIANT. There is only one other exit out of his lair, via a tunnel in the opposite wall. If you wish to run through his lair into the tunnel opposite, turn to **140**. If you wish to attack him, turn to **118**.

**57**

The snow falls harder and harder, swirling around in the strong wind. A blizzard is starting. If you wish to dig yourself a shelter in the snow with your sword, turn to **105**. If you would rather press on, turn to **176**.

**58**

Once again your sword fails to find its mark and the dagger cuts into your sword arm. Lose 2 STAMINA points and 1 SKILL point. In near desperation you hack frantically at the three images that lunge at you with daggers drawn. *Test your Luck*. If you are Lucky, turn to **149**. If you are Unlucky, turn to **163**.

**59**

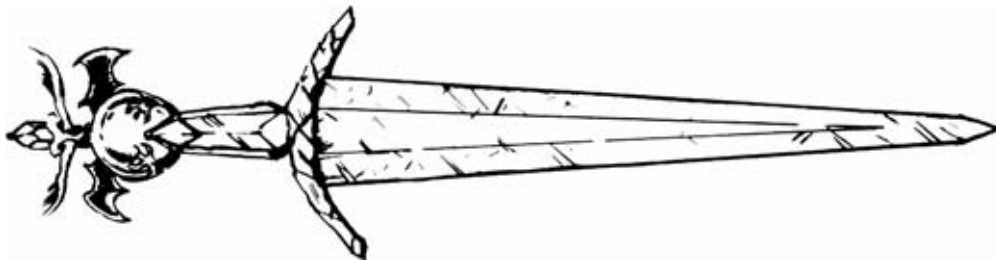
The Goblins call to you to halt but you keep on running. They both take aim and throw their daggers at you. Roll one die. If you roll a 1 or 2, turn to **125**. If you roll a 3 or 4, turn to **92**. If you roll a 5 or 6, turn to **39**.

**60**

There is no writing in the book, just a recess cut in the pages which holds a talisman on a golden chain. The talisman is a jade frog. If you wish to put the chain around your neck, turn to **40**. If you would prefer to leave it in the book, you may, if you have not done so already, do one of the following:

Blow the flute Turn to **36**  
 Read the runes on the stick Turn to **122**  
 Smell the rose Turn to **150**

If you do not wish to do any of the above, you may leave the cave and turn left into the tunnel (turn to **115**).

**61**

The Frost Giant turns to face you with the wooden chest raised above his head. He grunts with the effort and hurls the chest at you. *Test your Luck*. If you are Lucky, turn to **187**. If you are Unlucky, turn to **141**.

**62**

You breathe in deeply and decide to walk behind the effigy towards the tunnel opposite (turn to **132**).

**63**

As soon as you step into the tunnel, an iron grille drops down behind you, barring your retreat. The man laughs out loud and says, 'You were foolish to think you could trick me so easily when all the world can see you are without your obedience collar. Now, intruder, you are trapped.' There is nothing you can do but find out what lies at the end of the tunnel (turn to **152**).

**64**

Taking the stick from your backpack, you thrust it at the heart of the Snow Witch. If your SKILL is higher than 10, turn to **31**. If your SKILL is 10 or less, turn to **128**.

**65**

You are only ten metres down the tunnel, when the ice floor cracks and gives way under your weight. You fall down into an ice pit, a trap made by the Snow Witch's followers, landing heavily at the bottom. Roll 1 die and deduct the number rolled from your STAMINA score. If you are still alive, turn to **47**.

**66**

The Zombie was probably in charge of the storeroom that the door opens into. Jars and bottles of various shapes and sizes line the walls and many boxes and barrels are stacked up on the floor. You search quickly through them and find little of interest except for a jar of ground Minotaur horn, some garlic, a box full of teeth, a jar of pickled lizards' tails and four large round eggs. As you will not be able to fit everything into your backpack, you may only take two of the items found. Leaving the room, you walk back to the junction and head straight on down the tunnel (turn to **96**).

**67**

The shaft is icy and it slips from your grip as you release it. The spear misses the Yeti, plummeting harmlessly into the snow. Turn to **160**.

**68**

You find yourself obeying her command. You loosen your collar and bare your neck in readiness for her to drink your blood. You will be her servant for ever in the world of the undead.

**69**

The Illusionist makes no attempt to block your sword as it cuts down through the air. Your sword, instead of striking the Illusionist, hits an invisible barrier and shatters, leaving you with the hilt and a short broken blade. Lose 1 LUCKpoint and 1 SKILL point. There is nothing you can do except try to grab his probable source of power – the prism. Turn to **95**.

**70**

You take a warhammer and a spear before leaving the hut (turn to **6**).

**71**

The Gnome runs up to you and shouts, 'Get out, dinner will not be ready for another two hours. You'll hear the bell. Mind you, you look a little worse for wear, so you can have this stale cake if you wish.' The Gnome points at a piece of cake lying on the table. If you wish to take the cake and leave, turn to **103**. If you would rather attack the Snow Witch's servants, turn to **85**.

**72**

The Snow Witch climbs out of the sarcophagus and walks towards you with her mouth wide open. Her gaze is powerful and you hear a voice in your mind telling you to drop your sword and loosen your collar. Roll two dice. If the total is the same or less than your SKILL score, turn to **153**. If the total is higher than your SKILL, turn to **68**.

**73**

You make your way slowly up the mountain until you reach a rock face that is too steep to climb. You walk round the side until you reach a massive wall of ice which completely blocks a gully between two peaks of the mountain – the glacier. Your heart leaps as you catch sight of the piece of fur left hanging on the wall of ice by the trapper. Although you cannot see the entrance, you walk straight towards where you suppose it to be. You shut your eyes as you think you are about to walk into the wall of ice, but you walk straight through the illusion and find yourself inside a long tunnel carved into the ice. You walk down it and soon arrive at a T-junction. If you wish to turn left, turn to **86**. If you wish to turn right, turn to **179**.

**74**

The iron ball flies through the air and hits the Frost Giant on the temple. His huge frame crumples to the floor like a house of cards. The wooden chest he was lifting breaks open on the floor, spilling its contents. These are three ornate rings and a cracked bottle which emits a sweet odour. If you wish to try on any of the rings, turn to **111**. If you would rather walk through to the next tunnel, turn to **127**.

**75**

The Goblins release the rope and stand at the top of the pit, laughing at your useless attempt to trick them. Your predicament is now worse than ever; trapped at the bottom of an ice pit without even your sword. Lose 2 LUCK points. You sigh and call to the Goblins, asking them to catch the rope as you throw it up to them again. They take hold of it and you climb up out of the pit. The Goblins are wearing glowing metal collars around their necks. They motion you to walk back down the tunnel, urging you on with the points of



**77**

their daggers. You realize that you are doomed unless you try to escape. If you wish to fight them barehanded, turn to **121**. If you would rather try to run away, turn to **59**.

**76**

The tunnel ends at the edge of a pit, out of which a Dwarf is trying to climb, but he keeps on slipping back down. The floor of the pit is covered with large ice boulders which crash down on to it from a shaft above the pit. One lands on the Dwarf's shoulders and you hear wild cheers from up the shaft as he tumbles to the floor. The Dwarf sees you and shouts, 'Curse you, stranger, if you do not aid me. I see that you do not wear a collar.' If you wish to help the Dwarf out of the pit, turn to **2**. If you would rather ignore his pleas and walk back to the junction, turn to **186**.

You fall headlong down the crevasse, landing heavily on an icy ledge some ten metres below. Roll 1 die. Deduct this number from your current STAMINA score. Using your sword, you cut hand- and toe-holds into the side of the crevasse and haul yourself up. Plodding through the thick snow, you continue your quest (turn to **123**).

**78**

The dagger hits the knob and the iron grille slowly starts to rise. Add 1 LUCK point. You waste no time – you run under the grille, turn left and keep going until you arrive at a crossroads. There are no signs of life either from straight ahead or from the branch to your left, but advancing towards you along the right-hand tunnel is a strange humanoid (turn to **5**).

**79**

The Minstrel looks surprised that you are interested in his music. He stops playing and says, 'You must be new here, as the ignorant scum who live round here – apart from our beloved Snow Queen of course – will not listen to my music. The fools, if only they knew what fortune I could bring them with my songs. Stranger, I can play a song for you that will heal your wounds. Listen carefully. Later tell others about it and perhaps they will come to respect me and my music.' The Minstrel then starts to play a soothing tune and you watch amazed as one of your wounds heals. Add 4 STAMINA points. 'Come back again for more treatment some time,' he says, looking pleased with himself. You thank him and leave his cave to continue along the tunnel (turn to **24**).

**80**

The tunnel forks and you must decide quickly which way to go. You can hear the sound of running feet coming down the branch to your right. If you wish to run down the left branch, turn to **65**. If you would rather head down the right branch and face whoever is coming towards you, turn to **14**.

**81**

You pick up your sword from the floor and search through the clothing of the Goblins. You find and take their two daggers, some salted fish, a candle and 2 Gold Pieces. The metal collars round their necks have stopped glowing but you cannot remove them. Wondering if any more traps lie beyond the ice pit, you decide which way to head. If you wish to continue down the tunnel, turn to **25**. If you would rather walk back to where the tunnel forked and turn left along the other branch, turn to **135**.

**82**

The key fits the lock and turns. Add 1 LUCK point. You continue down the tunnel, turning right, and soon arrive at a crossroads. There are no signs of life either from straight ahead or from the branch to your right, but advancing towards you along the left-hand branch is a strange humanoid (turn to **5**).

**83**

Underneath an overhanging rock, you see a small wooden hut built against the side of the mountain. Its roof is piled high with snow and long icicles hang down from the window ledges. You see a set of deep footprints leading from the hut up the side of the mountain. If you wish to enter the hut, turn to **12**. If you would rather follow the footprints in the snow, turn to **37**.

**84**

None of the worshippers suspects that you are an intruder and you are able to walk through their temple, without trouble, into the other tunnel (turn to **147**).

**85**

As you draw your sword, the Gnome yells an order to the dull-witted NEANDERTHAL, telling him to kill you. The Neanderthal grunts and stands up, pushing the table away from him. He picks up a carving knife and a stool as a shield and lumbers forward to attack.

NEANDERTHAL SKILL 7 STAMINA 8

If you win, turn to **4**.

**86**

The tunnel bends round to the right. As you turn the corner you almost bump into a tall pale-skinned humanoid coming the other way. He is wearing a white cloak with a hood pulled over his head. He is a Mountain Elf, one

of the Snow Witch's followers. Will you:

Nod your head at him and walk by nonchalantly?

Turn to **137**

Tell him you have come to join the Snow Witch's followers?

Turn to **158**

Attack him with your sword?

Turn to **23**

**87**

You search through the clothing of the Goblins and find some salted fish, a candle and 2 Gold Pieces, which you decide to take, along with their daggers. The metal collars around their necks have stopped glowing but you cannot remove them. After putting the Goblins' possessions in your backpack, you set off further down the tunnel (turn to **18**).



88

Both the dart and the whip fail to find their mark and you are able to run through into the tunnel (turn to **147**).

89

The fire is soon roaring and crackling in the hearth. The heat of the flames radiates through your body and you revel in the warmth. The stew is delicious and you feel your strength return. Add 3 STAMINA points. With renewed energy, you decide to leave the hut to continue your quest (turn to **148**).

90

*Test your Luck.* If you are Lucky, turn to **84**. If you are Unlucky, they realize that you are lying and close in on you (turn to **106**).

91

Gripping the shaft of the spear firmly in your hands, you tug as hard as you can. The spear does not come free and your mind becomes filled with horrific images, making you scream out in terror. You release the spear but the images remain, affecting your mind. Lose 1 SKILL point. If you wish to rummage through the Orc's backpack, turn to **171**. If you wish to walk directly through to the tunnel opposite, turn to **136**.

92

One of the daggers flies past your head but the other sinks into your shoulder. Lose 2 STAMINA points. You stop briefly to pull the dagger out and throw it back at the Goblins before running painfully on (turn to **135**).

93

You run for your life as the network of tunnels collapses behind you. The Snow Witch is defeated but her treasure will remain with her for ever. Outside, it is snowing again: you descend the mountain feeling thwarted. At least you can go back to Big Jim Sun and collect the 50 Gold Piece reward for killing the Yeti.

94

You are almost over the bridge when you lose your footing and fall over the edge. *Test your Luck.* If you are Lucky, turn to **142**. If you are Unlucky, turn to **77**.

95

You pretend to give up the fight and then suddenly leap at the Illusionist. Catching him momentarily off guard, you manage to snatch the prism out of his hands and throw it on to the floor. It shatters into tiny pieces and the Illusionist turns and flees into the skull mouth, screaming at the top of his voice. Smoke rises from the shattered fragments of the prism, forming itself into the shape of a bald fat man – a Genie! Hovering in mid-air, he bows and thanks you for releasing him. He



tells you that if you call on him, he will make you invisible, just once, as a token of his gratitude. Without saying another word, the image shimmers and disappears. You now have to decide which way to head. Will you:

Enter the tunnel to your left? Turn to **157**

Enter the tunnel with the skull mouth? Turn to **56**

Enter the tunnel to your right? Turn to **7**

96

The tunnel ends at a wooden door which opens when you turn the handle. You walk into a massive high-ceilinged chamber which ends in a wall of ice. In the centre of the chamber is an open marble sarcophagus with its lid propped up against its side. A white rat suddenly jumps out of the sarcophagus and runs towards you. It stops in front of you and starts to grow and change shape. If you possess any ground Minotaur horn, turn to **102**; if you do not, turn to **156**.

97

Before you can reach the safety of the outcrop, the avalanche descends upon you, sweeping you down the mountain. *Test your Luck.* If you are Lucky, turn to **151**. If you are Unlucky, turn to **54**.

98

You are now wearing a magic ring which has the power to summon a warrior to your aid once only. Add 1 LUCK point. It you have not already done so, you may either put on the gold ring (turn to **46**) or put on the silver ring (turn to **168**). Alternatively, you may walk through to the next tunnel (turn to **127**).

99

The Illusionist laughs out loud as your sword merely cuts through one of his images and his dagger plunges into your shoulder. Lose 2 STAMINA points. Turn to **104**.

100

Your hand is too numb and painful for you to be able to grip the spear. You curse and hurl it into the snow, drawing your sword with your other hand to fight the huge white beast.

YETI SKILL 11 STAMINA 12

If you win, turn to **30**.

101

You walk over to the broken chest and examine its contents: three ornate rings and a cracked bottle which emits a sweet odour. If you wish to try on any of the rings, turn to **111**. If you would rather walk through to the next tunnel, turn to **127**.

102

You remember an old legend that ground Minotaur horn is the only substance that can stop a metamorphosis spell from working. You quickly sprinkle some on the growing creature, and relax a little as it shrinks back to a white rat again. The legend was true! Intrigued by the open sarcophagus, you decide to walk over to examine it (turn to **166**).

103

You leave the cave and turn left, back into the tunnel, eating the cake as you go. It is stale and virtually tasteless, but gives you a little energy. Add 1 STAMINA point. Turn to **115**.

104

The Illusionist withdraws his dagger and his three images prepare to strike you again. You decide to swipe your blade across all of the images in an attempt to strike the real Illusionist. *Test your Luck.* If you are Lucky, turn to **149**. If you are Unlucky, turn to **58**.

105

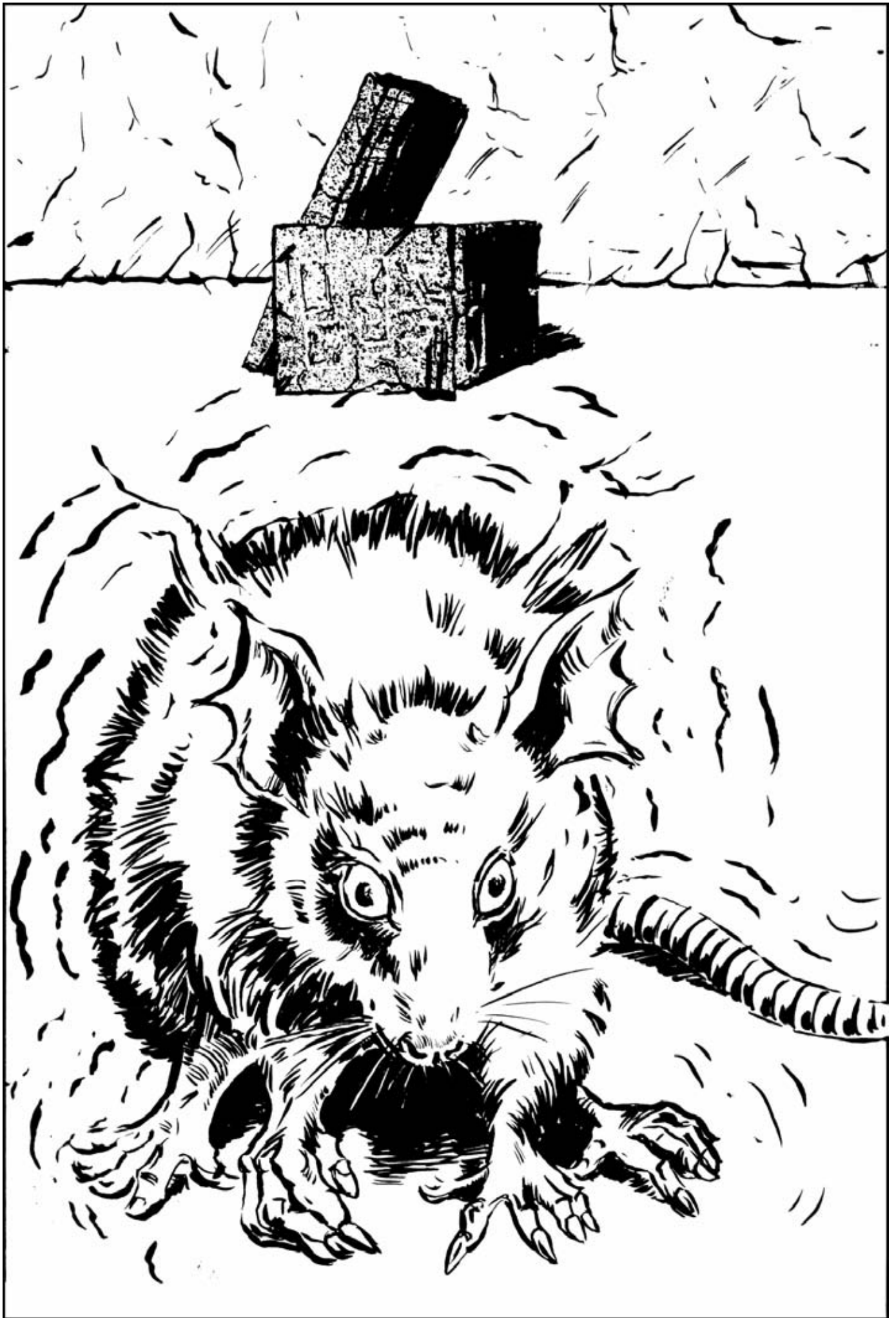
You hurriedly cut blocks of ice out of the mountainside and build a makeshift igloo. You crawl into it as the blizzard blows down the mountain with ferocious power. Your body-heat is retained inside the igloo and you keep warm. However, you must eat two portions of your Provisions to regain your strength after the tiring walk and the effort of building the igloo (this does not increase your STAMINA). An hour later, the blizzard dies down and you crawl out of your shelter to continue your quest (turn to **83**).

106

The followers are a mixture of Goblins, Orcs and Neanderthals. They are too many in number for you to overcome and you are soon captured. They drag you over to a circle of ice, dyed blue, in which the effigy stands. Amid wails and wild shouting, they throw you into the blue circle. The effigy immediately jerks its frozen limbs into motion – you have unleashed the power of an ICE DEMON.

ICE DEMON SKILL 9 STAMINA 11

In addition to its normal attack, throw one die every Attack Round for the jet of freezing gas that shoots out from its nostrils. On a roll of 1, 2, or 3 the gas will hit you and reduce your STAMINA by 1 point, but on a roll of 4, 5 or 6 the gas will miss you. If you win, turn to **38**.



### 107

The tunnel through the glacier soon leads into the mountainside itself and the walls change from ice to bare rock. You enter a large cavern which has three other exits leading from it; one to your left, one to your right and the main one, carved as a giant skull, lying directly opposite. As you enter, an ugly robed man steps out of the mouth of the skull, holding a glass prism in his outstretched hands. He commands you to turn back as none of the Snow Witch's followers, except for her personal servants, are allowed inside the mountain. If you have a magic flute you may wish to tell him that you have been asked to come and play it for the Snow Witch (turn to **20**), or you may attack him with your sword (turn to **44**).

### 108

The Elf slumps on to the floor and pulls back his hood. You see a metal collar around his neck, glowing in the semi-darkness. 'Obedience collar,' he stammers in pain. 'Makes us do whatever she wishes. If I die it will lose its energy but she will know and send others to investigate. Elves, even we Mountain Elves, would not serve that vile witch of our own free will. Kill her and free us. I bear you no grudge for attacking me, for you knew no better. Take my cloak to disguise yourself and follow this tunnel to where it branches. Take the right-hand fork. Now I must rest.' You put the Elf's cloak round your shoulders and make him as comfortable as you can. You shake his hand and run off down the tunnel (turn to **3**).

### 109

You are trapped inside the mountain tunnels. You know it will not be long before the Snow Witch's guards will discover you and condemn you to a life of slavery. You have failed in your mission.

### 110

Fortunately it is not your sword arm which is affected by frostbite, but nevertheless the blizzard has taken its toll. Lose 1 SKILL point and 3 STAMINA points. If you are still alive, turn to **155**.

### 111

Having rubbed the bottle and sniffed your fingers, you decide that it is only perfume inside. You examine the three rings and decide which one to put on your finger. Will you:

- |                         |                    |
|-------------------------|--------------------|
| Put on the gold ring?   | Turn to <b>46</b>  |
| Put on the silver ring? | Turn to <b>168</b> |
| Put on the copper ring? | Turn to <b>98</b>  |

### 112

The Mountain Elf shrugs his shoulders and says, 'Well, don't say I didn't warn you – you won't get a chance to change your mind once you are wearing the obedience collar. Follow the tunnel to where it branches and take the



right fork. Good luck.' You thank the Elf for his advice and set off again (turn to **3**).

### 113

If you rescued the Genie from the prism, you may call on him now (turn to **13**). Otherwise you have no defence against the crushing blows of the Crystal Warrior and your quest is over.

### 114

You look up and see great cascades of snow tumbling down the mountainside. With horror you realize that you are standing in the path of the avalanche. You look around and see an outcrop under which you could shelter. The approaching mass of snow is no

more than a hundred metres away and you struggle to run for cover. Roll two dice. If the total is the same or less than your SKILL score, turn to **172**. If the total is greater than your SKILL score, turn to **97**.

### 115

In the distance you hear chanting voices; before long the tunnel ends at the entrance to a large cavern. Kneeling down before an ice effigy in the shape of a demon, their hooded faces pressed to the ice floor in worship, are ten of the Snow Witch's followers. There are two exits from the cave, one to your left and one to your right. If you are wearing a cloak, turn to **17**. If you are not wearing a cloak, turn to **169**.





**116**

You pull down the hood of your cloak as far as possible over your face and walk behind the effigy towards the tunnel opposite, as there is less chance of attracting attention that way. *Test your Luck.* If you are Lucky, turn to **84**. If you are Unlucky, turn to **132**.

**117**

The bridge is quite narrow and very slippery. *Test your Luck.* If you are Lucky, turn to **181**. If you are Unlucky, turn to **94**.

**118**

If you have a sling and wish to use it against the Frost Giant, turn to **34**. If you would rather fight him with your sword, turn to **61**.

**119**

Taking the stick from your backpack, you thrust it at the heart of the Snow Witch. If your SKILL is higher than 10, turn to **31**. If your SKILL is 10 or less, turn to **138**.

**120**

You panic as you realize that you are not carrying the weapons needed to slay a Vampire. The Snow Witch gradually gains control of your mind and forces you to bare your neck in readiness for her to drink your blood. You will be her servant for ever in the world of the undead.

**121**

Thrusting your leg out to the side, you kick the nearest Goblin in the stomach. He doubles up, and an uppercut to the jaw sends him crashing to the floor. The other Goblin lunges forward and tries to stab you with his dagger. *Test your Luck.* If you are Lucky, turn to **177**. If you are Unlucky, turn to **21**.

**122**

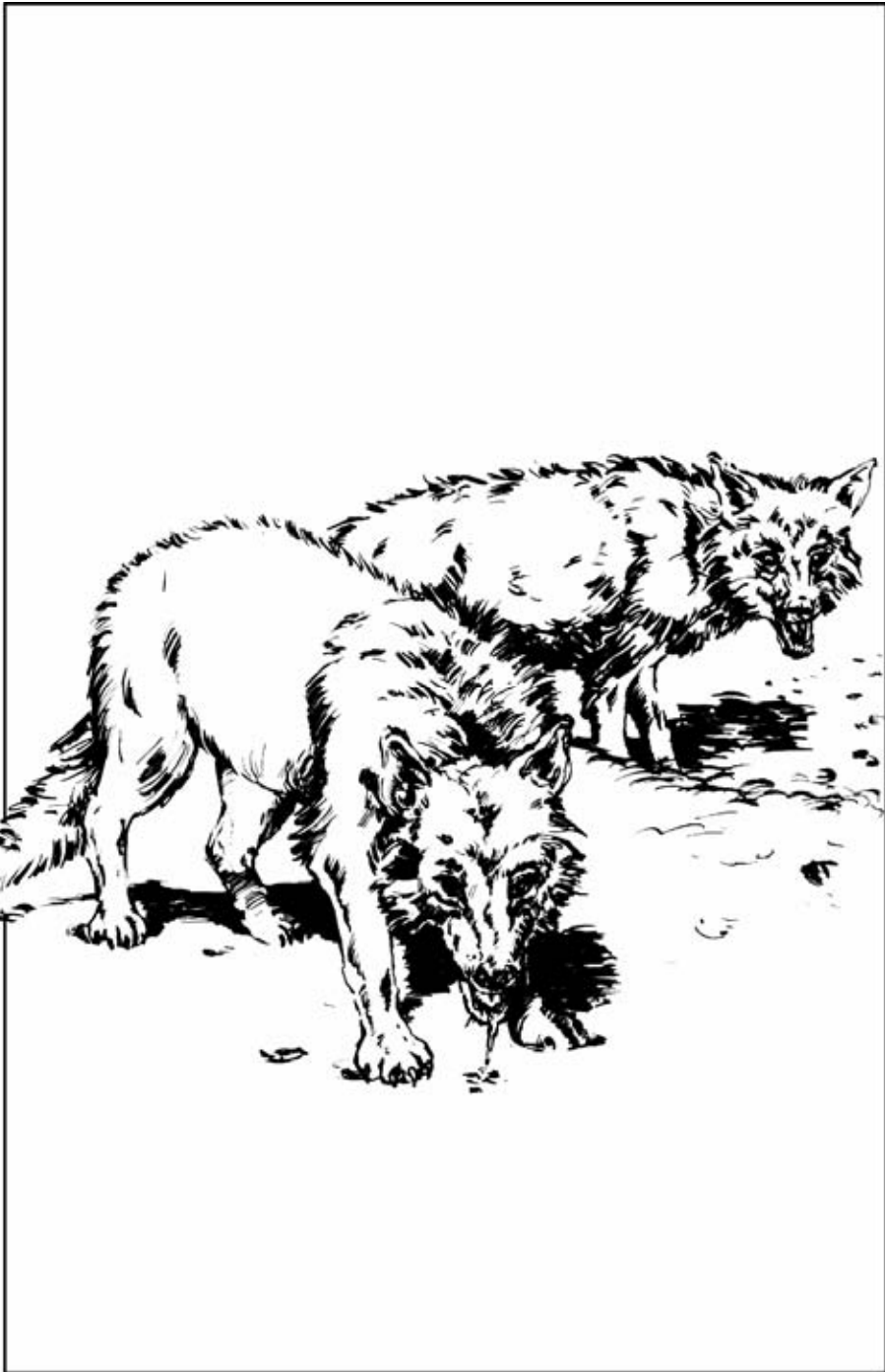
Your knowledge of runes is limited and you put the stick in your backpack, hoping to decipher it later. If you have not done so already, you may.

- Blow the flute                      Turn to **36**
- Smell the rose                     Turn to **150**
- Read the book                     Turn to **22**

If you do not wish to do any of the above, you may leave the cave and turn left into the tunnel (turn to **115**).

**123**

The wind starts to howl, blowing gusts of snow into your face. You put your head down and stride into it. Above the howl of the wind you suddenly become aware of another sound—the howling of wolves. You draw your sword while trying to peer through the snow. As if out of nowhere, two SNOW WOLVES appear in front of you, hunched ready to pounce. They are completely white except for their blood-red eyes. Suddenly one leaps at you. Fight them one at a time.



	SKILL	STAMINA
First SNOW WOLF	8	7
Second SNOW WOLF	7	7

If you win, turn to **165**.

**124**

If the number you rolled was odd, the dagger misses you but the whip curls itself around your left ankle, sending you crashing to the floor (turn to **43**). If the number rolled was even, the whip misses you but the dart plunges into your arm. Lose 3 STAMINA points. If you are still able to run, turn to **144**.

**125**

The Goblins are well practised in the art of dagger-throwing and both hit you, one in the shoulder and one in the back of your thigh.

Lose 4 STAMINA points and 1 SKILL point. You stop briefly to pull the daggers out and throw them back at the Goblins before running painfully on (turn to **135**).

**126**

You look up to see great cascades of snow tumbling down the mountain. Fortunately the avalanche sweeps down a ridge adjacent to the one you are climbing (turn to **73**).

**127**

You soon arrive at a crossroads in the tunnel. However, you have no time to examine the left and right branches, as a strange humanoid is advancing towards you from straight ahead (turn to **5**).

**128**

The Snow Witch is strong and manages to snatch the stick from your hand and throw it on the floor. Her gaze intensifies and your mind comes completely under her control. You loosen your collar and bare your neck in readiness for her to drink your blood. You will be her servant for ever in the world of the undead.

**129**

If you have frostbite in your sword-arm, turn to **100**. If not, turn to **170**.

**130**

The network of tunnels collapses both in front and behind you. You are trapped and there is no escape. You have defeated the Snow Witch but she has had her revenge.

**131**

You take hold of the rope and haul yourself out of the ice pit. The Goblins are wearing glowing metal collars around their necks. They motion you to walk back down the tunnel, urging you on with the points of their daggers. You realize that you are doomed unless you try to escape. If you wish to fight them barehanded, turn to **121**. If you would rather try to run away, turn to **59**.

**132**

You are almost at the entrance to the tunnel when the worshippers stop their chanting. They stand up and one of them calls out to you asking why you did not stop to sing the praises of The Frozen One. If you have a magic flute, you can tell them that you have been ordered to go and play it for the Snow Witch (turn to **90**). Otherwise you may either fight them (turn to **106**) or try to run for the tunnel (turn to **55**).

**133**

Intrigued by the open sarcophagus, you decide to walk over to examine it (turn to **166**).

**134**

It takes half an hour of hard walking to reach the end of the crevasse. You are now able to climb further up the mountain. The steep climb and the swirling snow combine to make the going slow (turn to **57**).

**135**

You are soon back at the fork and you turn left into the other branch of the tunnel (turn to **18**).

**136**

The tunnel turns sharply to the right at the entrance to another cave, from which you can hear a stringed instrument playing gentle music. Your view into the cave is partly blocked by an old tattered animal skin hanging down over the entrance, but you can see the lower torso of a man wearing green and purple hose and pointed red slippers. If you wish to throw back the animal skin and enter the cave, turn to **48**. If you would rather keep walking along the tunnel, turn to **24**.

**137**

*Test your Luck.* If you are Lucky, turn to **33**. If you are Unlucky, turn to **145**.

**138**

The Snow Witch manages to overcome her fear of garlic and knocks the stick out of your hand. Her gaze is powerful and you hear a voice in your mind telling you to drop the garlic and loosen your collar. Roll two dice. If the total is the same or less than your SKILL score, turn to **9**. If the total is higher than your SKILL score, turn to **188**.

**139**

The spear flies through the air and thuds into the Yeti's shaggy chest. It roars in pain but does not fall. You quickly draw your sword to fight the enraged beast.

YETI SKILL 10 STAMINA 9

If you win, turn to **30**.



**140**

You wait until the Frost Giant has his back to you and then run through his lair. You reach the next tunnel before the slow-moving Giant realizes what is happening, but you do not stop running (turn to **127**).

**141**

You react slowly to the improvised missile and the full force of the flying chest hits you in the stomach. You are winded and stagger back against the wall. Lose 2 STAMINA points. The Frost Giant lumbers towards you intent on finishing you off.

FROST  
GIANT SKILL 10 STAMINA 10

During each round of combat you must reduce your Attack Strength by 2 because you are winded. You may *Escape* after two Attack Rounds by running out of his lair into the next tunnel (turn to **127**). If you win, turn to **178**.

**142**

You fall a couple of metres only before landing on an icy ledge protruding from the side of the crevasse. You are lucky to escape with only a twisted ankle. Lose 1 STAMINA point. Using your sword, you cut hand- and toe-holds into the side of the crevasse and haul yourself up. Plodding through the thick snow, you continue your quest (turn to **123**).

**143**

Gripping the hilt firmly, you tug hard at the sword. It comes free with surprising ease. You have chosen the Sword of Speed, an almost weightless yet strong and sharp sword. Add 1 SKILL point. If you wish to rummage through the Orc's backpack, turn to **171**. If you wish to walk directly through to the tunnel opposite, turn to **136**.

**144**

Pulling the dart from your arm, you flee from the followers and run into the tunnel (turn to **147**).

**145**

The Mountain Elf looks at you with a surprised expression on his face, and asks why you are not wearing your obedience collar. You see that he is wearing a metal collar round his neck which glows in the semi-darkness, and deduce that that is the collar he is talking about. If you wish to reply that you have put on weight recently and are having your collar widened, turn to **167**. If you would rather attack the Elf before he raises the alarm, turn to **185**.

**146**

A man comes to the door. His skin is a sickly grey-white colour. His vacant eyes and slow movements are definitely those of a mindless ZOMBIE. If you wish to attack him, turn to **19**. If you wish to run back to the junction and head straight on, turn to **96**.

**147**

The tunnel ends quite soon at a junction. To your left you can hear cries for help. If you wish to turn left, turn to **76**. If you wish to turn right, turn to **107**.

**148**

As you are about to leave the hut, you catch sight of some weapons lying under the bed. If you wish to take a couple of them with you, turn to **70**. If you do not wish to be encum-

bered by the additional weight and would rather leave without the weapons, turn to **6**.

**149**

The Illusionist screams in pain as your sword cuts into his side. He drops to the floor and his other two images fade away. As you step over him, he starts to laugh and stands up, his wound completely healed. If you wish to thrust your sword at him again, turn to **69**. If you wish to try to smash his prism, turn to **95**.



**150**

Despite being withered, the rose smells fresh and fragrant. As you inhale, you feel as though you are breathing new life into your lungs. Add 3 STAMINA points. If you have not done so already, you may:

Blow the flute Turn to **36**  
Read the runes on the stick Turn to **122**  
Read the book Turn to **22**

If you do not wish to do any of the above, you may leave the cave and turn left into the tunnel (turn to **115**).

**151**

You roll down the mountain but the avalanche soon runs out of momentum in a gully. Luckily, you are not buried in the snow and find yourself dazed but able to sit up. Lose 1 SKILL point. Still feeling dizzy, you stand up and start your climb again (turn to **73**).

**152**

You soon arrive at a barred iron door which blocks your way forward. Beyond the iron door the tunnel turns to the right. If you possess a key, turn to **82**. If you do not possess a key, turn to **109**.

**153**

You quickly gather your thoughts and remember that a Vampire can only be killed by driving a stake through its heart. If you possess a carved rune stick, turn to **64**. If not, turn to **120**.

**154**

You take careful aim again and throw the dagger at the knob. *Test your Luck*. If you are Lucky, turn to **78**. If you are Unlucky, turn to **11**.

**155**

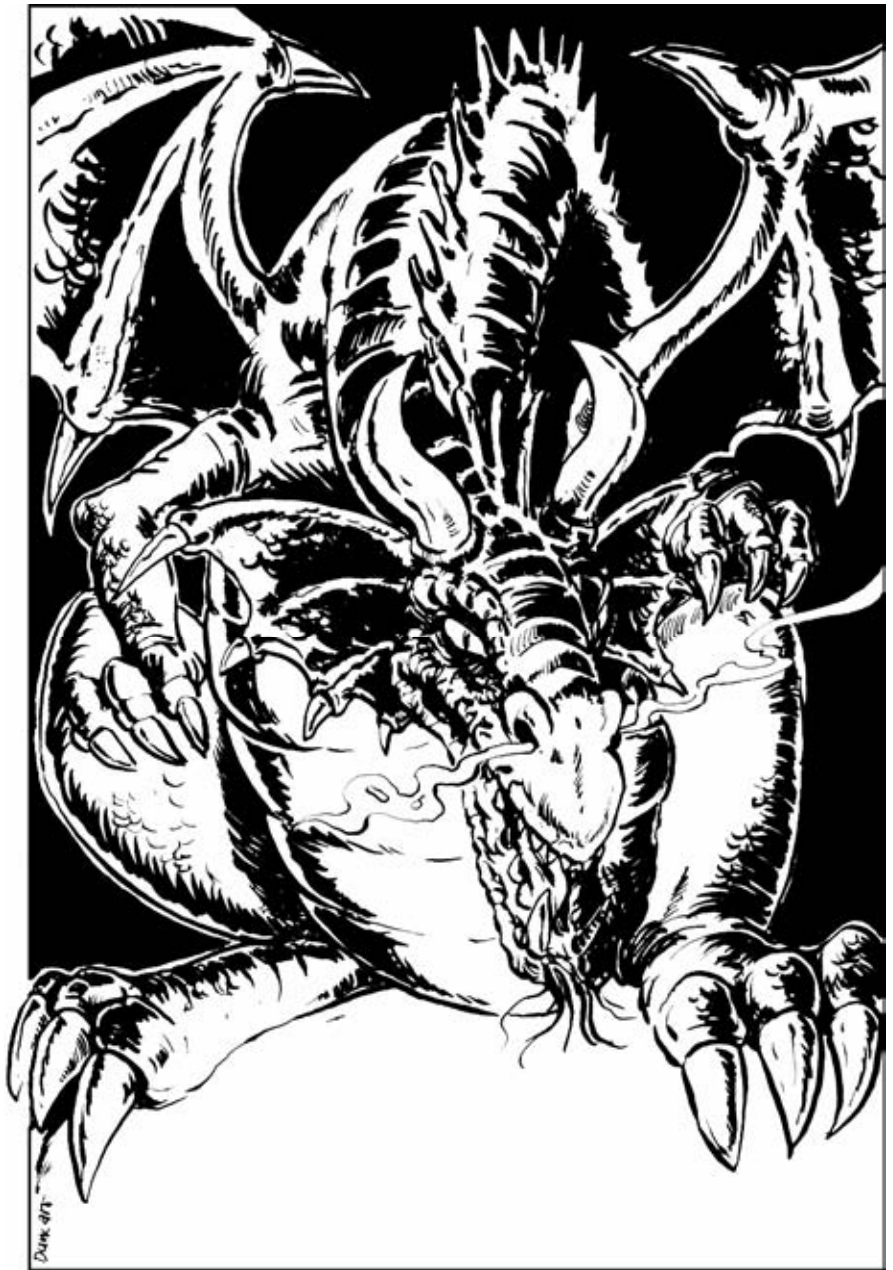
You are tempted to turn round and walk back to Big Jim Sun's caravan – but your reputation is at stake, and you have no choice but to carry on with the grim trek up the mountain-side (turn to **83**).

**156**

The creature soon towers above you and develops a rough white reptilian skin. Its neck extends to support a giant head with smoking nostrils; wings protrude from its back. Before you stands an ancient WHITE DRAGON. If you are wearing a copper ring, turn to **53**. If not, you must fight the mighty beast as you stand.

WHITE DRAGON SKILL 12 STAMINA 14

In addition to its normal attack, throw one die every Attack Round for its freezing cold breath. Unless you are wearing a gold ring, a roll of 1 or 2 will mean its icy breath will reduce your STAMINA score by a further 2 points. A roll of 3–6 will mean the icy blast misses you. If you win, turn to **133**.



**157**

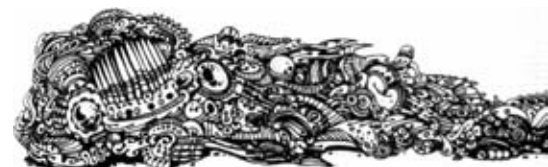
As soon as you step into the tunnel, an iron grille drops down behind you, barring your retreat. It is impossible to lift and there is nothing you can do but find out what lies at the end of the tunnel (turn to **152**).

**158**

The Mountain Elf looks at you in disbelief and says. 'Nobody of good heart would wish to join the Snow Witch. I am here only because of this!' Throwing back his hood, the Elf reveals a metal collar around his neck which glows in the semi-darkness. 'Only the obedience collar makes me serve her,' he continues in a dour voice. If you wish to reiterate your desire to join the Snow Witch, turn to **112**. If you would rather change your story and tell the Elf that you intend to slay her, turn to **174**.

**159**

The iron ball flies through the air but whistles past the Frost Giant's head. You have no time to reload and must rely on your sword-arm again (turn to **61**).



**160**

You draw your sword and lunge at the huge white beast.

YETI SKILL 11 STAMINA 12

If you win, turn to **30**.

**161**

You glance back and see the Sentinel walk over to the sarcophagus. He picks up the lid and smashes it on the floor. You feel a tremor underfoot and the mountain shudders. Cracks appear in the ceiling and rocks start to fall. The whole cavern complex is beginning to collapse. *Test your Luck*. If you are Lucky, turn to **93**. If you are Unlucky, turn to **130**.

**162**

You notice round the neck of the Elf a strange metal collar which glows in the semi-darkness of the tunnel. Suddenly it stops glowing and turns black. You wonder what is happening and decide to hurry on down the tunnel (turn to **80**).

**163**

Lose 1 LUCK point. Turn to **58**.

**164**

You step over the pieces of broken quartz that were once the Crystal Warrior and carry on along the tunnel until it ends at a T-junction. If you wish to go left, turn to **96**. If you wish to go right, turn to **41**.

**165**

You step past the still bodies of the Wolves and continue your journey through the swirling snow. The climb becomes steeper and the going is slow. Turn to **57**.

**166**

As you approach the sarcophagus, a woman's eerie laughter echoes round the chamber. A beautiful woman wearing white fur slowly rises out of the sarcophagus, and when she smiles you see the tell-tale fangs and realize with horror that the SNOW WITCH is a Vampire! If you have some garlic, turn to **32**. If you do not have any garlic, turn to **72**.

**167**

The Mountain Elf laughs and says he never puts on any weight, but if he was fortunate enough to be able to take off his collar he might try to run away. He has hardly finished the sentence when he screams in pain. He tries in vain to pull the obedience collar from his neck, begging forgiveness at the top of his voice from an unseen master. He finally stops screaming and slumps to the floor, his face dripping with sweat. You ask him if he is all right but he does not respond. Lose 1 LUCK point. You decide to leave him and press on down the tunnel (turn to **80**).

**168**

You are now wearing a ring which drains your life force. Roll one die and deduct the number from your SKILL score. Roll two dice and deduct the total from your STAMINA Score. If you are still alive, you pull the cursed ring off your finger and crush it beneath your foot. If you have not done so already, you may put on either the gold ring (turn to **46**) or the copper ring (turn to **98**). Alternatively, you may walk through to the next tunnel (turn to **127**).

**169**

You breathe in deeply and walk casually through the cavern towards the tunnel to your right (turn to **132**).

**170**

Gripping the shaft tightly, you pull back your arm and hurl the spear at the snarling Yeti. Roll one die. If you roll a 1, turn to **67**. If you roll a 2 or greater, turn to **139**.

**171**

Inside the backpack you find a pair of old leather sandals, a stuffed rat and a mouldy loaf. If you wish to eat the loaf, turn to **184**. If you would prefer to leave the cave immediately through the tunnel opposite, turn to **136**.

**172**

You dive under the outcrop as the snow crashes down all around. Pressing yourself as close as you can against the ice-covered wall of your shelter, you wait until the avalanche has passed by. With a sigh of relief you set off again in search of the Crystal Caves (turn to **73**).

**173**

You panic as you realize that you are not carrying the weapons needed to slay a Vampire. The Snow Witch slowly overcomes her fear of the garlic and then gains control of your mind, forcing you to bare your neck in readiness for her to drink your blood. You will be her servant for ever in the world of the undead.

**174**

The Mountain Elf looks at you and smiles. 'Now you're talking,' he says. 'Kill her and free us. Here, take my cloak to disguise yourself and follow this tunnel until it branches. Take the right-hand fork. Good luck.' You shake

the Elf's hand and run off down the tunnel (turn to **3**).

**175**

You wait until the Gnome and the Neanderthal look away, before running past the cave opening and on down the tunnel (turn to **115**).

**176**

The temperature is well below freezing point and the howling blizzard chills you to the bone. You struggle to walk through the snowstorm, but it drains your energy. Lose 2 STAMINA points. If you still wish to walk through the blizzard, turn to **45**. If you would rather dig yourself a shelter in the snow with your sword, turn to **105**.

**177**

You just manage to jump out of the way of the plunging dagger. You stand, feet apart, ready to fight the enraged Goblin barehanded.

GOBLIN SKILL 5 STAMINA 5

During every round of combat you must reduce your Attack Strength by 3, for you are without your sword. If you win, turn to **81**.

**178**

You examine the wooden chest lying on the floor and decide to prise it open with your sword. Inside you find three ornate rings and a cracked bottle which emits a sweet odour. If you wish to try on any of the rings, turn to **111**. If you would rather walk through to the next tunnel, turn to **127**.

**179**

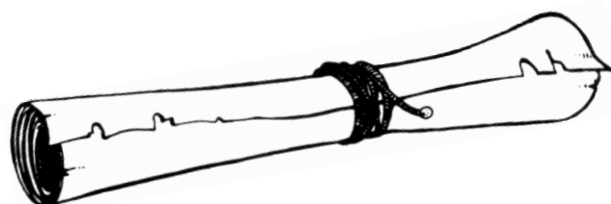
The tunnel opens out into a small cavern which is empty apart from a brass bowl resting on top of an ice plinth. The bowl contains a yellow liquid and a wooden ladle. If you wish to drink some of the liquid, turn to **182**. If you would rather walk back out of the cavern without drinking the liquid, turn to **49**.

**180**

You tug down hard on the rope, hoping that the Goblins are as stupid as they look. *Test your Luck*. If you are Lucky, turn to **35**. If you are Unlucky, turn to **75**.

**181**

You tread carefully over the bridge. Safely across the crevasse, you continue your slow trek through the snow (turn to **123**).





**182**

The liquid sends a glow through your body and you feel wonderfully warm. You have swallowed a potion made by the Snow Witch that keeps her followers from feeling the cold. Add 3 STAMINA points. The potion also cures frostbite. Any SKILL points that you may have lost because of frostbite are now restored. With renewed vigour you walk back out of the cavern (turn to **49**).

**183**

You see, frozen into the ice wall, an ornate trunk, open and tilled with gold and jewels. You hack away at the ice until you reach the trunk. You decide to empty the bulky items out of your backpack so that you can carry away the Snow Witch’s treasure. A golden idol is the first thing you pick up, but suddenly it bursts out of your hands and changes to a golden warrior – a SENTINEL left to guard the treasure.

SENTINEL SKILL 9 STAMINA 9

If you win, turn to **190**. You may *Escape* after three Attack Rounds by running out of the chamber through the door you entered (turn to **161**).

**184**

You break the loaf in two and, to your surprise, find an iron key in its centre. Add 1 LUCK point. You put the key in your pocket, change your mind about eating the loaf and walk into the tunnel opposite (turn to **136**).

**185**

As you draw your sword, the MOUNTAIN ELF, with a shrill battle-cry, pulls back his cloak and grips his sword.

MOUNTAIN ELF SKILL 6 STAMINA 6

If you win, turn to **28**.

**186**

As you walk away the Dwarf calls out to his god to curse you. Lose 2 LUCK points. You walk past the junction and along the other branch of the tunnel, the cries of the Dwarf ringing in your ears (turn to **107**).

**187**

You manage to step out of the way of the chest which comes flying towards you. It smashes against the wall and breaks open, spilling its contents on the floor. The Frost Giant lumbers towards you, intent on killing you, but you are ready with your sword.

FROST GIANT SKILL 10 STAMINA 10

You may *Escape* after two Attack Rounds by running out of his lair into the next tunnel (turn to **127**). If you win, turn to **101**.



**188**

Your mind is completely controlled by the Snow Witch and you find yourself obeying her command. You drop the garlic and bare your neck in readiness for her to drink your blood. You will be her servant for ever in the world of the undead.

MAMMOTH SKILL 10 STAMINA 11

If you win, turn to **134**.

**189**

As you walk along the edge of the crevasse, the wind starts to howl, blowing flurries of snow into your face. You put your head down and stride into the wind. A dark shape suddenly looms out of the curtain of snow – and you do not see it until you are almost on top of it. A huge, hairy MAMMOTH stands before you, its long tusks curving out threateningly. Trumpeting loudly, it lumbers forward to attack.

**190**

The guardian of the Snow Witch’s treasure is slain and you are free to help yourself to her riches. You take all that you can carry. With the Snow Witch killed, her followers will now be able to remove their obedience collars and return to their homes. You leave the caverns and walk outside. It is snowing again but you do not care as you joyfully descend the mountain. You will not have to work for Big Jim Sun any more, but you decide to collect the 50 Gold Piece reward from him for killing the Yeti anyway. After all, a deal is a deal.







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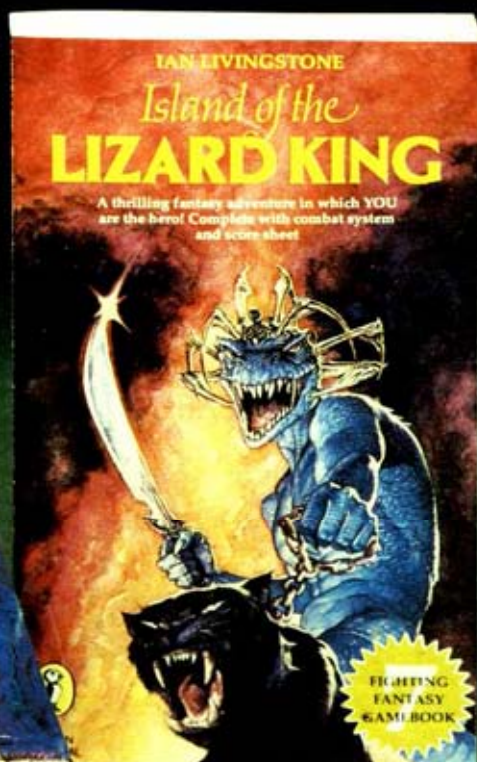


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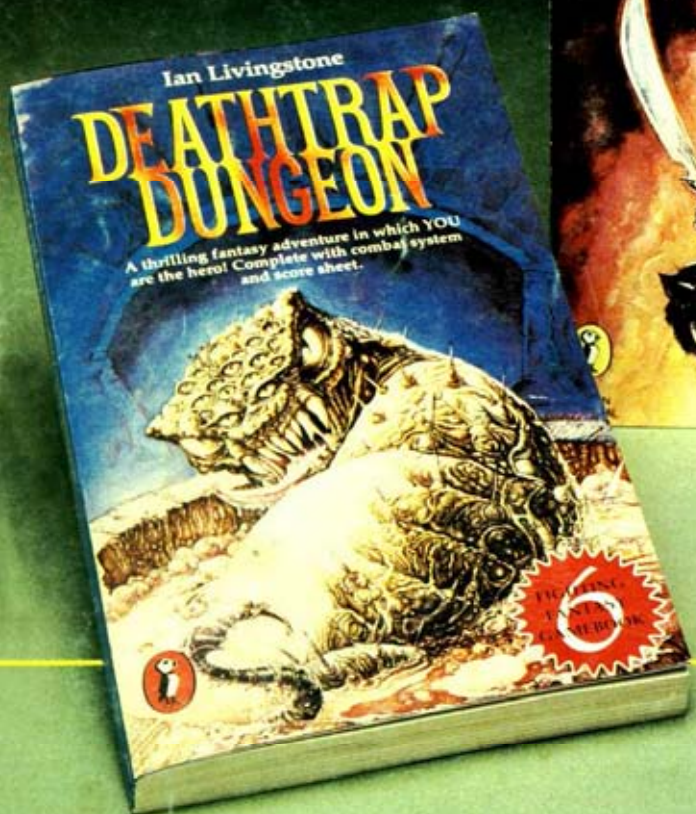
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